SPECIAL ISSUE Co-Published with American Society of Landscape Architects

GARDEN DESIGN



amazing spaces

- Our biggest awards issue!
- 35 pages of winning gardens
- Plans, design tips from world-class landscape architects

Italian Style in Charleston

Bark for Art's Sake

Beauty that Lasts: Stone Benches, Planters, Sculpture

NOV 2006 $5.99/ $6.99 CAN.




HH LM 968


Never Follow audiusa.com/AudiQ7
Big can be beautiful.
COMPACT
Audi

Monrovia Style:

Presents THE BOUNDARY BREAKER
Mark Rios, Landscape Architect and Architect. Mark crosses the lines between open and enclosed spaces, natural and geometric, hard and soft, using plant material to create memorable modern spaces.



"Whenever I visit my favorite local nursery to look for plants or ideas, I can immediately spot the Monrovia plants– fantastic specimens and a wide range of varieties. They always inspire me to try a new combination."

-Mark Rios



Ceanothus x 'Blue Sapphire'
Blue Sapphire Ceanothus



contents

OCTOBER/NOVEMBER 2006

66



76





88

Features

Garden Design/ASLA Residential Awards

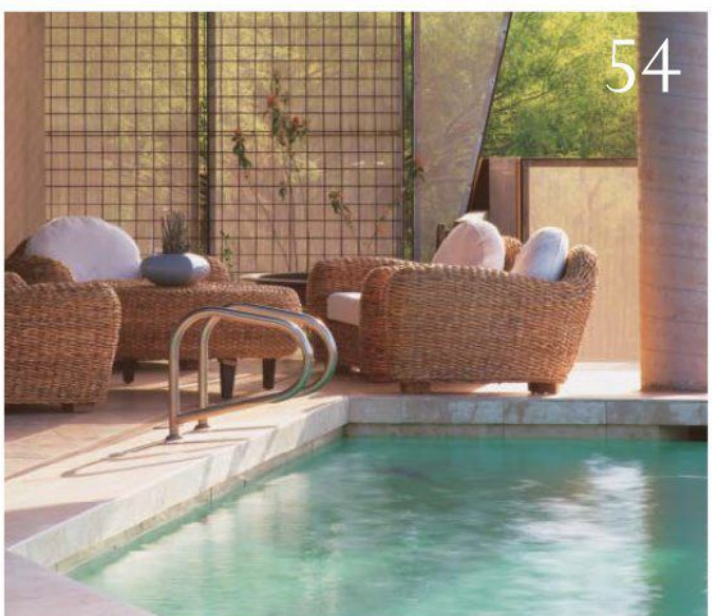
As co-sponsors along with the American Society of Landscape Architects, we're proud to present the winners in the residential design category of ASLA's 2006 Professional Awards. From a cozy shoebox-sized modern gem in Venice, California, to an elegant and expansive estate in Greenwich, Connecticut, these eight gardens represent the best of America's contemporary design—smart, sustainable, inspiring.



On the Cover

A trim pool fits neatly beside a Venice, California, garden designed by Marmol Radziner and Associates (see page 80). Photo by Steve Gunther.

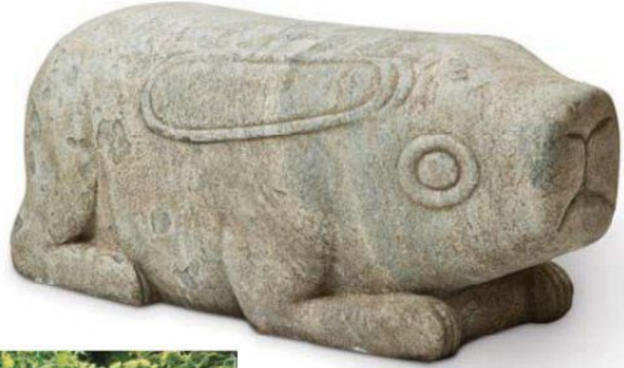
54



THE WINNERS

contents

40





48



24



44

28





20

Departments

For more, check out
www.gardendesign.com

POSTAL INFORMATION *Garden Design*, Number 141 (ISSN 0733-4923). Published 7 times per year (January/February, March, April, May, June/July, September/October, November) by World Publications, LLC, P.O. Box 8500, Winter Park, FL 32790. ©Copyright 2006, all rights reserved. The contents of this publication may not be reproduced in whole or in part without consent of the copyright owner. Periodicals postage paid at Winter Park, FL, and additional mailing offices. SUBSCRIPTIONS: U.S.: $23.95 for one year, $39.95 for 2 years. Canadian subscribers add $6.00 per year, foreign subscribers add $12.00 per year. For subscription information, please call 800/513-0848. **POSTMASTER:** Send address changes to garden design, P.O. Box 421145, Palm Coast, FL 32142-1145. For faster service, please enclose your current subscription label. Occasionally, we make portions of our subscriber list available to carefully screened companies that offer products and services we think may be of interest to you. If you do not want to receive these offers, please advise us at 1-800-513-0848. EDITORIAL: Send correspondence to Editorial Department, garden design, P.O. Box 8500, Winter Park, FL 32790; E-mail: gardendesign@worldpub.net. We welcome all editorial submissions, but assume no responsibility for the loss or damage of unsolicited material. ADVERTISING: Send advertising materials to RR Donnelley & Sons Company, Lancaster Premedia Center, Attn: Garden Design Ad Management Module, 216 Greenfield Road, Lancaster, PA 17601. Phone: 717-481-2851. Retail sales discounts available; contact Circulation Department. Following are trademarks of garden design and World Publications, Inc., and their use by others is strictly prohibited: The Golden Trowel Awards; Dirt; Growing; Style; Sage Advice; Details.

And the winners are...

WHAT A PRIVILEGE IT HAS BEEN TO PREPARE THIS SPECIAL ISSUE FEATURING THE WINners of the Residential Design category in the American Society of Landscape Architects 2006 Professional Awards. Thanks to our partnership with ASLA and *Landscape Architecture* magazine, we have the chance to share some of America's most groundbreaking, idea-rich gardens with you.

Garden Design has been co-sponsoring the residential portion of ASLA's esteemed awards for the past two years, and we're happy to note that the number of entries has increased since our involvement. As you'll see beginning on page 53, we devote 35 pages, more than ever, to the eight winning gardens. (Of course, this issue also contains all the usual good stuff—Growing, Décor, Anatomy Lesson, Landscape Solutions and much more.)

We want to make our coverage of the winning gardens as useful and inspirational as possible to all our readers—including backyard and armchair designers. Please take advantage of the design plans and tips from the landscape architects ("Make the house and garden seem as one—matching their lines and styles") that you can apply at home. You may not have the space for the whole four-acre Stephen Stimson design (page 66), but feel free to steal his fountain idea or the border of Russian sage and grasses.



Awards jury, left to right (all are landscape architects except as noted): Andrea Cochran, editor Bill Marken, Rodney Swink, Todd Johnson, Janet Rosenberg, critic David Dillon, Malcolm Cairns, landscape historian Elizabeth Barlow Rogers, Pamela Burton, preservationist Karen Jessup, Paul Rookwood, Kenneth Brooks.

It has also been a privilege to work so closely with so many talented landscape architects. The annual judging of the winners is like a crash course in landscape architecture. At the jury session in Washington, D.C., I couldn't help but think, "Where else on a Saturday morning would I be a part (a rather silent part, I should note) of a discussion of Vitruvius' principles of architecture—instead of the usual weekend discussions around my house involving cartoons and football?"

I'm always impressed with the jury's dedication and with how serious they are about design that is sustainable, appropriate for the site and the owners, and compelling. Not all is highbrow, though. You also hear plenty of down-home observations about gardens, like "Texas vernacular gone nuts" and "Well done but an Italianate throwback."

See what you think of the winning gardens, and let us know—especially about ideas that you can put into action around your garden some Saturday morning.—**BILL MARKEN,** EDITOR-IN-CHIEF





Winning Partnerships

WORKING WITH RESIDENTIAL CLIENTS IS AMONG THE MOST SATISFYING AND PERSONAL design experiences for landscape architects, so it is particularly rewarding for *Landscape Architecture* magazine to partner with *Garden Design* in presenting the 2006 ASLA/*Garden Design* award-winning projects.

Three years ago, the American Society of Landscape Architects invited *Garden Design* editor-in-chief Bill Marken to serve on its professional awards jury. At that time, residential projects were juried among literally hundreds of commercial, institutional, public and other types of projects. At most, only one or two residential projects—if any—would receive awards each year, despite the fact that residential design is the largest market for landscape architecture services, constituting 40 percent of billable hours for private-sector firms.

Bill astutely observed that residential design was quite different from other types of design in scope, scale and budget and that many amazing residential projects were probably not being recognized each year because they were getting lost in the crowd. His colleagues on the jury agreed, noting that residential design is the richest area of practice with regard to innovation—spawning and testing new ideas that will become standards for the next generation of landscape architects.

The planets were aligned and the very next year, ASLA partnered with *Garden Design* to establish a new Residential Design category within its professional awards program. Landscape architects took notice and in just two short years, it has become the third largest of ASLA's six professional awards categories.

Garden Design magazine has long been a strong advocate and loyal friend of the landscape architecture profession. Much of the success of the new awards program is due to *Garden Design*'s distinguished reputation for showcasing landscape architects' best residential work. I have no doubt that this program will continue to grow, improve and delight us in the years to come.
—**BILL THOMPSON**, FASLA, EDITOR, *LANDSCAPE ARCHITECTURE*

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

GARDEN DESIGN

PUBLISHER

Diane Turner, 407/571-4883

ADVERTISING SALES

HOME FURNISHINGS & ACCENTS MANAGER
Jodi Bech, 407/571-4600

DESIGN & BUILD MANAGER
Noella Darragh, 407/571-4937

GREEN GOODS & PLANT MATERIAL MANAGER
Meshele Conley, 407/571-4797

GREEN MARKET MANAGER
Laurie Sanders, 407/571-4541

MARKETING

MARKETING & EVENTS MANAGER
Sarah Kinbar, 407/461-4368

SALES ASSISTANT/PROJECT MANAGER
Leigh Ann Ledford, 407/571-4966

ONLINE MARKETING DIRECTOR
Mike Stayley, 407/571-4803

CORPORATE ADVERTISING SALES

DIRECTOR OF CORPORATE SALES
Russ Cherami, 212/219-4636

NEW YORK OFFICE

Advertising Sales, 212/219-7400

WINE AND SPIRITS MANAGER/NORTHEAST
John Horan, 212/219-7413

TRAVEL MANAGER/SOUTHEAST
Rick Johnson, 212/219-7413

FINANCIAL SERVICES AND LUXURY MANAGER
Eleanor Dixson-Hobbs, 212/219-7476

REGIONAL OFFICES

DETROIT:
Focus Media & Marketing
313/670-0553

NORTHERN CALIFORNIA/NORTHWEST:
Publicitas North America,
Carolyn Ware, 415/624-2400

SOUTHERN CALIFORNIA:
MediaCentric Inc.,
Steven Thompson, 415/435-4678

CANADA
Impact Media Group Inc.,
Allan J. Bedard, 416/679-9600

PUBLICATION AGREEMENT NUMBER 1685317
CANADA RETURN MAIL: 4960-2 WALKER ROAD, WINDSOR, ONTARIO N9A 6J3

CUSTOMER SERVICE: For subscription-related queries, call: 800/513-0848; write: P.O. Box 421145, Palm Coast, FL 32142-1145; For editorial or advertising correspondence, write: P.O. Box 8500, Winter Park, FL 32790; e-mail: gardendesign@worldpub.net; or fax: 407/628-7061.







Above, left to right: 19th-century headstone surrounded by *Scilla sibirica*; John Murray Monument under the golden glow of a sugar maple in fall. Below: Rhododendron.

Living Legacy

America's first landscaped cemetery is livelier than you'd think. It's packed with fascinating history and plants

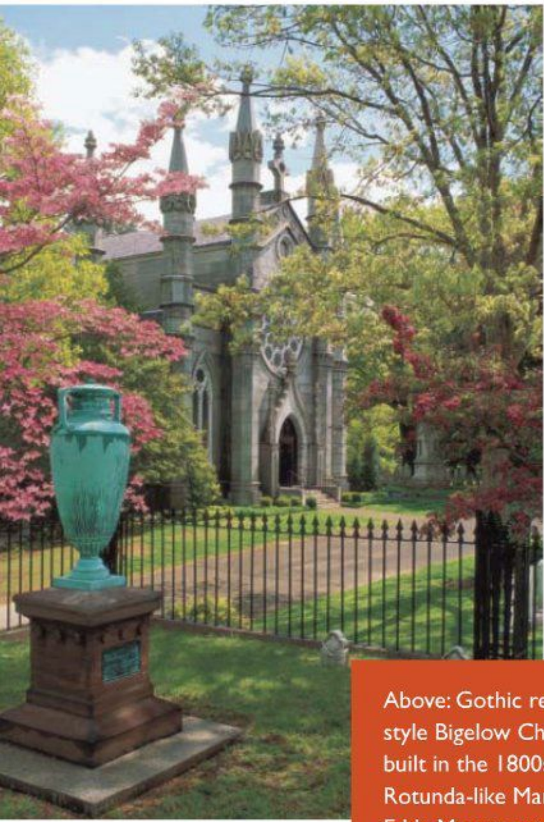


RICHARD CHEEK (3)

TRY TO PICTURE WHAT CEMETERIES WERE LIKE A couple hundred years ago—maybe you better not. The standard practice in Europe and the United States was interment in churchyard burial grounds, and by the late 1700s these places had reached a critical level of overcrowding, with bodies even stacked atop one another. In an effort to ease this appalling situation, and as an extension of the popular "picturesque" style of landscape design, the rural or garden cemetery movement began, in which large park-like settings were designed as non-denominational burial sites. Père Lachaise, founded in 1804 near Paris, became the model.

Mount Auburn Cemetery, outside Boston, was the first of its kind in the United States, founded by the Massachusetts Horticultural Society in 1831, setting the standard across the country. Early visitors flocked to Mount Auburn, not just to honor the dead but to stroll, picnic and socialize, a need met today by places like Central Park in New York City. And the comparison is not coincidental—garden cemeteries inspired landscape architects of the day and sparked the Urban Parks Movement beginning in the 1850s.

Now a National Historic Landmark celebrating its 175th year, Mount Auburn is as much arboretum or botanical garden as cemetery, a goal at its inception that was reinforced in a 1993 master plan, initiated by cemetery president William C. Clendaniel. Its 175 acres are graced by some 5,000 trees representing 630 species (including



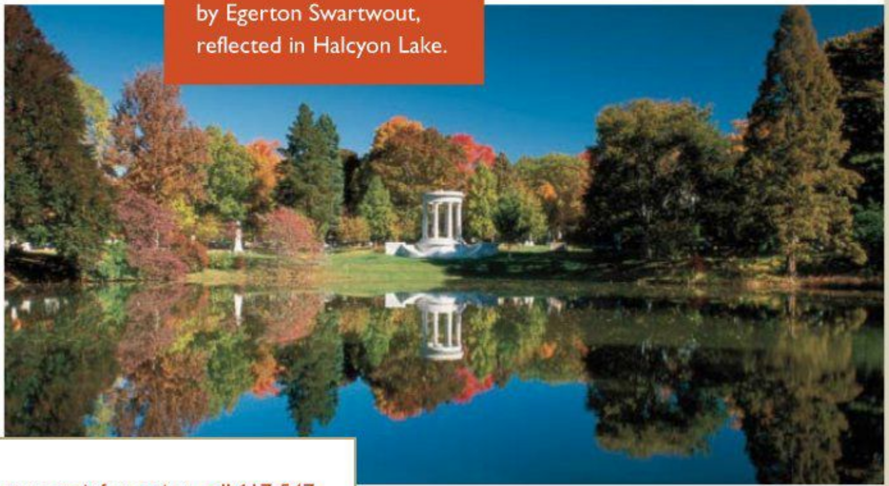
50 Massachusetts state champions), shrubs and groundcovers, all of which are being catalogued, mapped and labeled, including the cemetery's signature (and massive) beeches, oaks and sugar maples. Proximity to Arnold Arboretum has likely contributed to the fine collection of plant material.

Mount Auburn is an outdoor museum, and a walk through its grounds is a walk through the history of cemetery styles, divided into "character zones" that reflect the decades they were built—from woodlands to ornate Victorian to simple lawns. Primarily designed in-house, the gardens have also had contributions from landscape designers like Julie Moir Messervy, Reed Hilderbrand and the Halverson Design Partnership.

And visitors are still coming—an estimated 200,000 a year. Picnicking is no longer allowed, but bird-watching has become a popular pastime at the cemetery, which prides itself on being a wildlife habitat. And there are a variety of guided tours, of plants, sculptures and famous people, including Dorothea Dix, Oliver Wendell Holmes, Henry Cabot Lodge, Bernard Malamud, Winslow Homer and R. Buckminster Fuller.

Still an active cemetery, Mount Auburn is using non-traditional concepts as it goes forward, creating spaces and structures that preserve and enhance the existing landscape, while paying tribute to those buried there. According to vice president of operations and horticulture David Barnett, Mount Auburn embodies "history and the future at the same time."—**JENNY ANDREWS**

Above: Gothic revival-style Bigelow Chapel, built in the 1800s. Below: Rotunda-like Mary Baker Eddy Monument, designed by Egerton Swartwout, reflected in Halcyon Lake.



fyi For more information, call 617-547-7105, see mountauburn.org, or look for the book *Silent City on a Hill: Picturesque Landscapes of Memory and Boston's Mount Auburn Cemetery* by Blanche M.G. Linden (University of Massachusetts Press, spring 2007).



shopping

TAKE TWO

Fondly known as the "garden tarts," Mary Gray and Annette Gutierrez, a set decorator and a screenwriter, joined forces after meeting on a film set 18 years ago. Their shop, Pot-ted, in the groovy area of Los Feliz in Los Angeles, reflects their passion for decorating outdoors.

"For Mary it was a natural extension of what she did as a set decorator," explains Annette, "and for me it was a form of procrastination for when I didn't want to be writing." The pair offers a range of distinctive tiled pavers and tables that evolved out of "tile junkie" Annette's experiments. "It all started with my fig tree. I always hated how barren the space under the tree looked when it had no leaves. Mary and I got the idea to do a patio under it with really cool tiled pavers. But we couldn't find any—so we decided to make them ourselves. Eventually we came up with something we really liked."

The store followed almost by accident. Once full of plaster Davids and clamshell fountains, the roadside space captivated the pair, and they reinvented it as a gallery for things they liked. "Our vision was Smith & Hawken meets Anthropologie. It was a store, as far as we knew, that didn't exist," says Annette.

Customers appreciate the handpicked selection of pots, iron spheres, unique tiled tables and pavers, chairs and fountains and refurbished vintage furniture (typically one-of-a-kind).

"Everyone seems to want a fountain," says Annette. "And again and again people come in to 'get ideas.' It's really flattering."—**JF**

■ *Pot-ted: 3158 Los Feliz Blvd., Los Angeles, CA 90039. Call 323-665-3801 or visit pot-ted.com.*

RICHARD CHEEK (2)



the cutting edge

FLORAL TRINITY

In recent years, amaryllis has become the shining star of the holiday season. With all the new delicately colored varieties available for forcing, there is even more reason to keep an open mind to its possibilities in holiday decorating. Using it as a cut flower, Hiroko Takeshita—who has just opened Hanaya Floral Design in Cambridge, Massachusetts—has combined it with samplings of what the winter garden has to offer. Combining it with winterberry, hypericum, holly leaves, edgeworthia (or, if it's easier, white birch twigs), apples (held in place by chopsticks) and cranberries, she exploits its architectural grace and builds a tower of flowers, fruits, berries and branches that is as lush as it is minimal.—**DONNA DORIAN**

■ *For more information on Hanaya Floral Design, call 617-547-1770 or see hanayafloral.com.*

MICHAEL KRAUS


A SAFETY, SOLAR AND WINTER COVER IN ONE
The Multi-Tasking
POOL COVER
for Year-Round
POOL PROTECTION
©2005 Cover-Pools Inc.



fyi For Royal Oak Seeds for Thought lectures, call 800-913-6565 x201 or e-mail lectures@royal-oak.org. For Great Dixter, see greatdixter.co.uk.

lectures

Seeds for Thought

This October Fergus Garrett, Head Gardener at Great Dixter in England, who worked alongside the legendary Christopher Lloyd for 13 years before Lloyd's death last January, is the Royal Oak's featured speaker for their annual Seeds for Thought lecture series in Los Angeles, Chicago and New York (October 22, 25 and 30).

Garrett traces the creative evolution of Great Dixter from its roots in the Edwardian era of Lloyd's parents and their association with Edwin Lutyens and William Robinson to its present-day status as a mecca for adventurous gardeners: "Christo brought zest and excitement to gardening. Brilliant plant combinations were his forte," Garrett explains. Lloyd traveled all over the States and found many kindred spirits who shared his iconoclastic, high-energy style: Ruth Bancroft in California, Dan Hinkley at Heronswood, Marco Polo Stufano at Wave Hill, Dan Benarcik at Chanticleer, and Wayne Winterrowd and Joe Eck at North Hill.

Lloyd could be ornery about Great Dixter—"I've done my bit, I don't care what happens to it now," he once said grumpily—but he did later reveal, at least to Garrett, that he cared greatly. A charitable trust is now raising the necessary 2 million pounds to guarantee the future of the garden.—**JF**



exhibits

Bronze Age

Like figures discovered in an ancient temple, with plants still clinging to cracks and crevices, the sculptures of Living Bronze combine the spiritual with the organic. On display through January 22 at Denver Botanic Garden, 26 pieces by sculptor Robert Wick reflect transcendent themes from a variety of traditions—two Buddha-like forms balance head-to-head (*Balance I, Still Figure*, at left); a walking man combines Egyptian and pre-Columbian imagery; Johnny Appleseed morphs into a Shiva. The tallest piece is 18 feet, the longest 11 feet. All of them sport plants native to the Denver region tucked into niches and fissures. It is a traveling exhibit, and at each location plants particular to the area have been used, connecting art and nature. For more information, call 720-865-3500 or visit botanicgardens.org.—**JA**

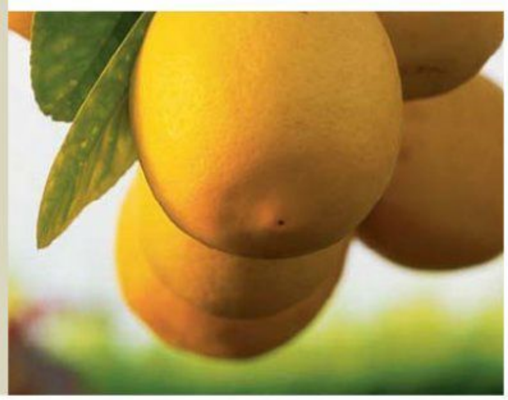
i love this plant

WILSON LEMON

I'll admit I'm not a huge fan of citrus as ornamental plants: Most can be big and gawky; some are wickedly thorny; and they must be schlepped in and out of winter storage here in New Jersey. Of course the scent of their blossoms sends me to olfactory nirvana, and I enjoy the fruit. Normally, they are large but not-so-showy players in the garden scene.

Not so the Wilson lemon (*Citrus ichangensis*). Small, barely thorny and contained in an easily moved pot, it's the one citrus to have if you have only one. Large numbers of scented flowers portend an abundant crop of medium-sized, bright yellow fruit that causes the branches to arch. When perfectly ripe, the fruits "are like water balloons: The sweet juice comes gushin' outta them," in the evocative (and correct) words of Ken Selody, who showcases and propagates the Wilson lemon at Atlock Farm in central New Jersey.

Given well-drained, moist soil or potting mix in the garden or in a roomy pot in full sun, a foot-high cutting will become a 3- to 4-foot specimen in a couple of years (up to 15 feet in time). You can grow it as a shrub, or gradually remove the side branches and prune the top for a handsome topiary. Provide a balanced fertilizer during the growing season, and a shot of chelated iron if the foliage begins to yellow. Watch for mealybugs and scale insects. Outside of areas where it can grow outdoors year-round (Zone 8 and warmer), keep your plant happy during cold weather in a greenhouse, sun porch, conservatory or very bright window. Enjoy it during frost-free weather outdoors as a specimen in a garden bed or on a patio. And every now and then squeeze one of those balloons into your favorite drink.—**RAY ROGERS**



JONATHAN BUCKLEY; COURTESY DENVER BOTANIC GARDEN; RICHARD HARTLAGE



When Robert Mondavi founded Woodbridge Winery twenty-five years ago, he knew great grapes don't grow all by themselves. You need the right land, the perfect climate, and a whole lot of love. That's why we care for our vineyards with small winery techniques, and you can taste it in our crisp, delicious Chardonnay. (As you can tell, I get a little wrapped up in my work.)

WOODBRIDGE

BY ROBERT MONDAVI

TASTE OUR SMALL WINERY TRADITION.™



outdoor living

FIRED UP

Cozy, primal, mesmerizing fire—stylish, mobile new fire pits add warmth and charm even to small spaces



ATRIO FIRE BASKET
From German-based Blomus comes the Atrio Outdoor Fire Basket, designed by Fried Ulber. Crafted of stainless steel, this space-age wood-burning fire pit stands just 12 inches tall and 21 inches wide. From Living Comforts: $609.90. See livingcomforts.com.



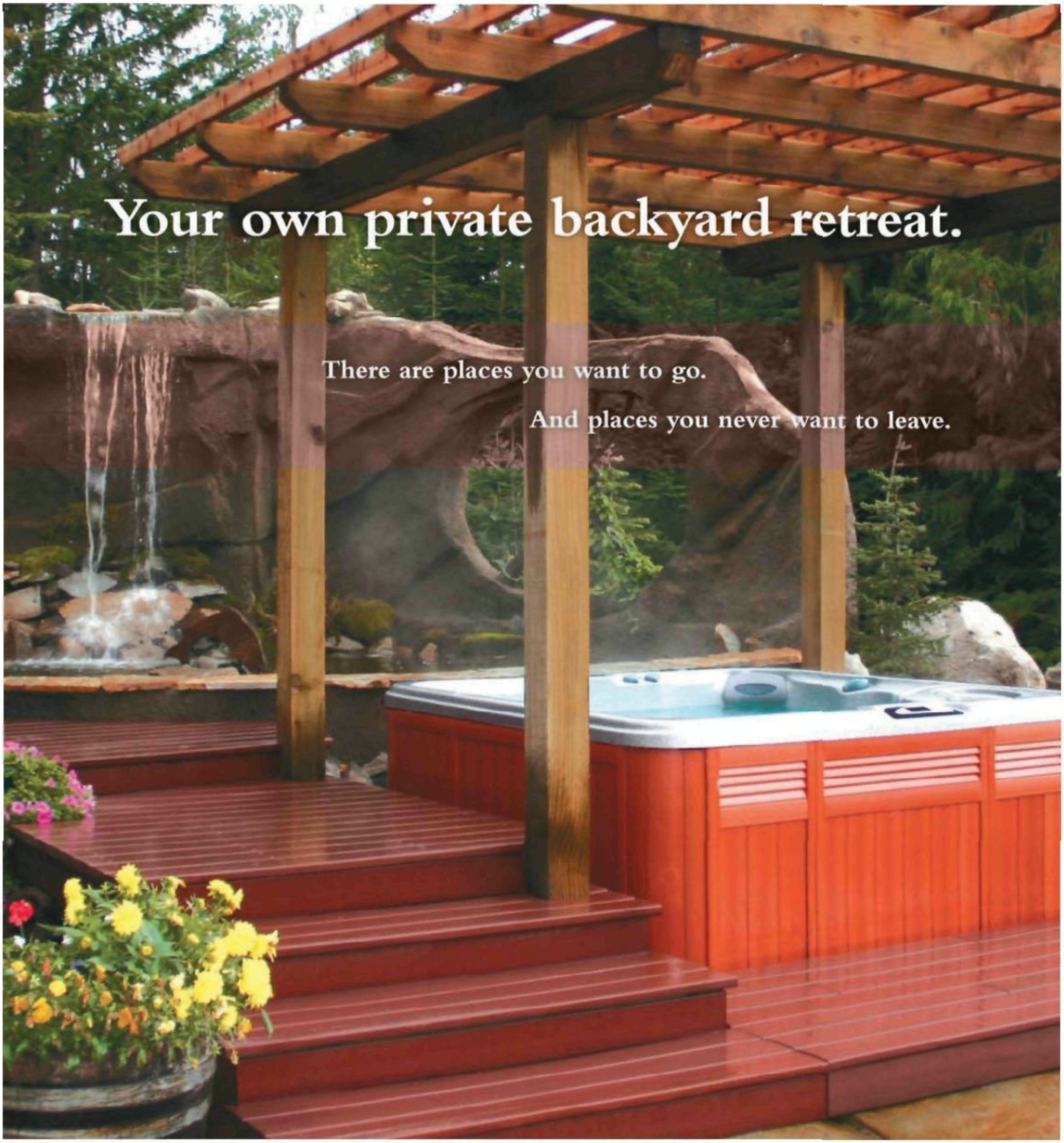
CONMOTO
Designed by Carsten Gollnick for Conmoto in Germany, this cute contemporary stainless-steel fire pit is only 11.5 inches high and 27 inches wide, with a 15-inch pit. From Designstore .com: $720. Call 303-333-0067 or see designstore.com.



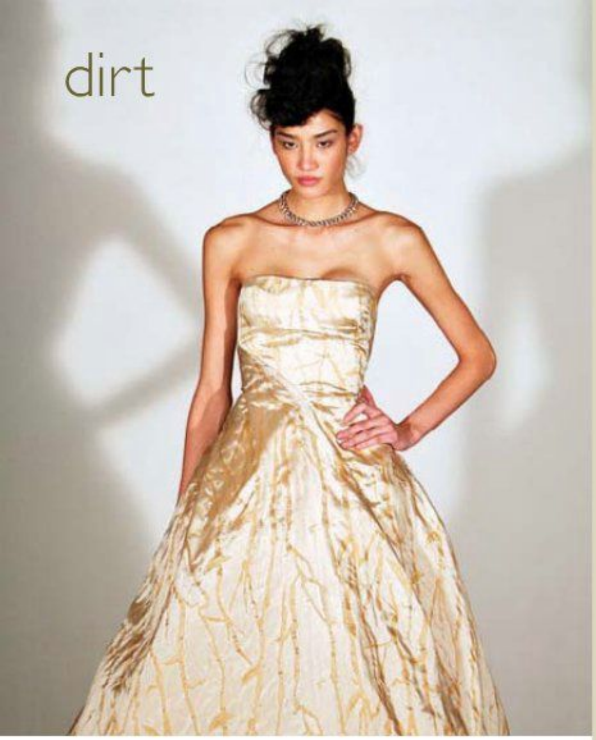
DESERT SUNSET
A handsome 30- to 32-inch-square, 16-inch-tall fire pit made of red, brown and orange slate on a frame of galvanized steel and aluminum. Uses gas and a steel, double-ring burner. From Fire Science Inc.: $1,799. Call 716-568-2224 or see fire-science.com.



ORE
Made of Cor-Ten steel, the Qrater campfire dish develops a protective layer of rust that adds an attractive weather-resistant finish. Large enough (over 57 inches across and over 9 inches tall) for several guests to sit around, the Qrater has optional skewer and grill attachments to add to the fun. From Extremis: $1,950. Visit extremis.be to find dealer locations in the United States.



Your own private backyard retreat.
There are places you want to go.
And places you never want to leave.



ecology

Agricouture

In the June/July issue of *Garden Design* we explored a range of ecology-conscious concepts, but the more we looked, the more we found. And we discovered that sustainability is more than smart; it's fashionable. Imagine a haute couture dress made from corn or bamboo, with sequins made from recycled soda cans.

Last year's watershed FutureFashion show, the brainchild of Earth Pledge, a nonprofit organization dedicated to promoting sustainable living, combined the hottest fashion designers with eco-friendly fabrics. Luminaries like Oscar de la Renta, Diane von Furstenberg, Halston (who designed the dress above) and Karen Walker, and younger labels like Derek Lam and Heatherette sent a full range of attire down the catwalk, from couture to sportswear, using materials like organic cotton, wool and hemp-silk, corn and bamboo fibers, and recycled polyester. More FutureFashion shows are planned for next year on the East Coast, West Coast and in Europe, and a materials resource book targeted to fashion and home-furnishings designers is set for publication in 2007.

Though designers like Los Angeles-based Linda Loudermilk are producing what she calls "luxury eco" and high-end stores like Barneys and Saks have taken the plunge into sustainable clothing, Nike, Whole Foods, Patagonia, Timberland and Wal-Mart have also entered the arena.

It might take a little effort to find, but eco-fashion is entering the mainstream. And you don't have to sacrifice style for conscience. For more information visit earthpledge.org.—**JA**

environment

Taking the LEED

For the first time, a park in the United States has been awarded LEED certification for environmental sustainability, achieving a Silver rating from the U.S. Green Building Council, based in Washington, D.C.

Designed by Koning Eizenberg Architecture of Santa Monica and Spurlock Poirier Landscape Architects of San Diego, Virginia Avenue Park in Santa Monica, California, was redesigned and expanded to create a 9.5-acre facility that is both earth- and community-friendly. The park utilizes such sustainable features as a system to capture and use rainwater, construction waste recycling, efficient irrigation and electricity, drought-tolerant plantings, natural ventilation, and four recharging stations for alternative-fuel vehicles. The energy used by the park is supplied entirely by renewable power, and even the paint, wood and carpet are sans volatile compounds or formaldehyde.



The local community was an integral part of the process. Prior to park planning, a strip mall was designated for part of the site, but the neighborhood opposed it. Instead locals can now enjoy a weekly Pico Farmers' Market, a water-play area called the Beach Blanket, new playgrounds, green spaces for sports and picnics, Wi-Fi Internet access throughout the park, computer labs, fitness gyms, a recording studio, and a range of courses and activities. The initial idea to put a new face on this 30-plus-year-old park began 15 years ago, the delay enabling planners to acquire adjacent pieces of property. Completed after two years of construction, the park reopened in November 2005. And the neighbors have been jumping (and running, splashing and picnicking) for joy ever since.—**JA**

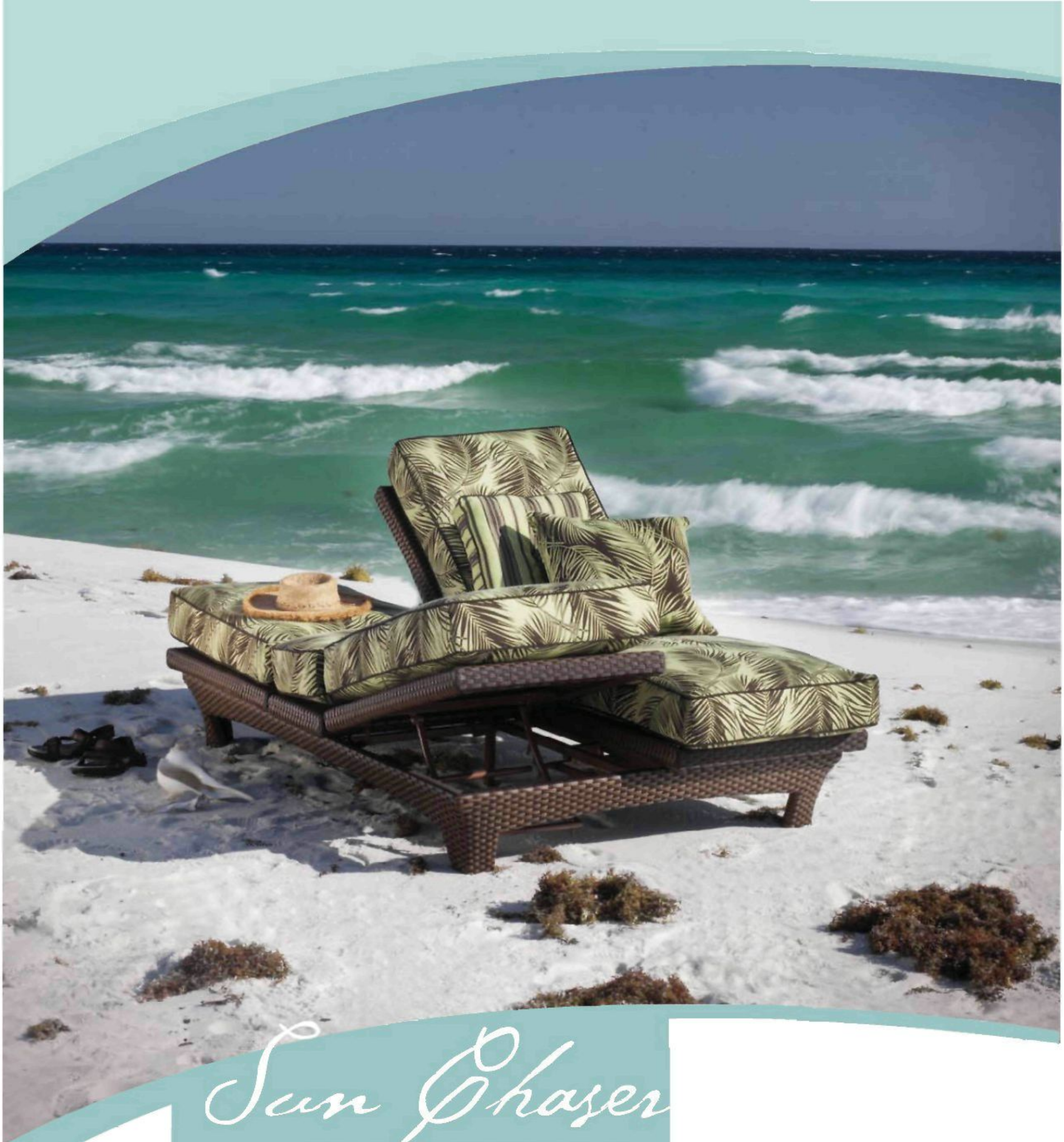


For information, call Virginia Avenue Park at 310-458-8688 or see vapark.smgov.net; for Koning Eizenberg Architecture, see kearch.com; for Spurlock Poirier Landscape Architects, see sp-land.com.



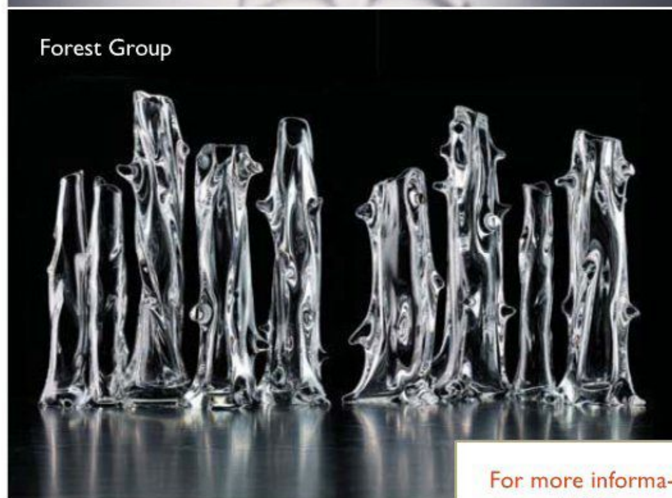


COURTESY EARTH PLEDGE (1); JACK COYIER (4)


Sun Chaser
Pinnacle Award Finalist
LLoyd®/Flanders
sunbrella
Celebrating 100 years of fine wicker furnishings
3010 10th Street • PO Box 550 • Menominee, MI 49858 • Tel: 800.526.9894 • www.lloydflanders.com



Splash Bowl



Forest Group

For more information, call 800-783-8236 or see steuben.com.

design

CLEAR CHOICE

Making the invisible forces of nature visible, glass artist Jeff Zimmerman has created a collection of works entitled Soft Explosion for the renowned company of Steuben Glass. Ingeniously elegant yet organic, seedpods perch on spiny legs and tree trunks and flowing water come alive as light moves through the hand-polished surfaces. Two bowls, Splish and Splash, evoke the landmark photograph of a splattering milk droplet, frozen in the light of an electronic flash, taken by Harold Edgerton in the 1950s. Zimmerman's first works in lead crystal, Soft Explosion includes six designs and an ongoing series of one-of-a-kind pieces. Prices range from $1,900 to $21,000.—JA

places

Battery Recharger

IF JACQUELINE VAN DER KLOET HAS HER WAY, bulbs will no longer be held hostage by ribbon borders or mass plantings. One of Holland's foremost landscape designers, Jacqueline has devoted much study and time to integrating daffodils, tulips and other bulbs seemlessly into perennial gardens.

So that's why Jacqueline happened to be in New York City's Battery Park one unseasonably cold October day when 70,000 Dutch bulbs were tucked into the Battery Bosque. By her side, trowel in hand, was the mastermind of the overall design, Piet Oudolf, the internationally famed landscape designer and author from the Netherlands, whose signature Impressionist and naturalistic drifts of grasses, natives and foliage plants (known as the New Wave approach) have lit a fire on the doorstep of design. Supplying considerable crates of tuberous goods was Frans Roozen, technical director of the International Flower Bulb Centre. Also on hand was a crew of volunteers from the Battery Conservancy, each scurrying to beat the squirrels and bury the bulbs.

Together, they hatched a plan that added bulbs simpatico with the setting and offered New Yorkers plenty of eye candy. Enhancing the hues of emerging foliage, the bulbs are meant to ratchet up the volume while the perennials and grasses are breaking ground, then discreetly disappear amidst the late-spring and summer display—a ploy in keeping with the Oudolf philosophy that plants should live well and die back with interest.

The experiment made a great showing, despite the appetite of New York squirrels. Framing the Statue of Liberty and near the site where the World Trade Center once stood, the Battery seemed the perfect venue to introduce a brave new bulb concept.—TOVAH MARTIN





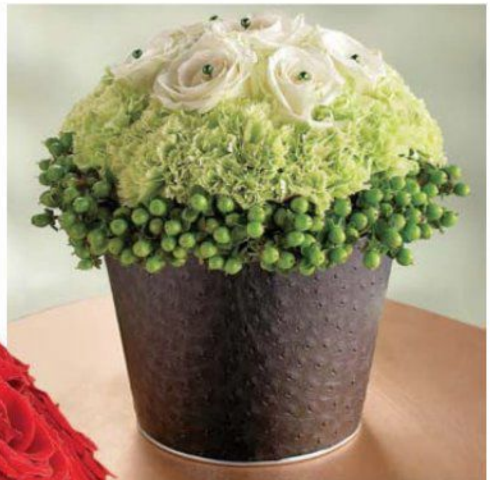
Battery Park bulbs amidst emerging perennials, top to bottom: 'Lilac Wonder' tulip; 'Blue Festival' hyacinths and 'Jenny' daffodils.

CJAY ZUKERKORN (2); NETHERLANDS FLOWER BULB INFORMATION CENTER (2)

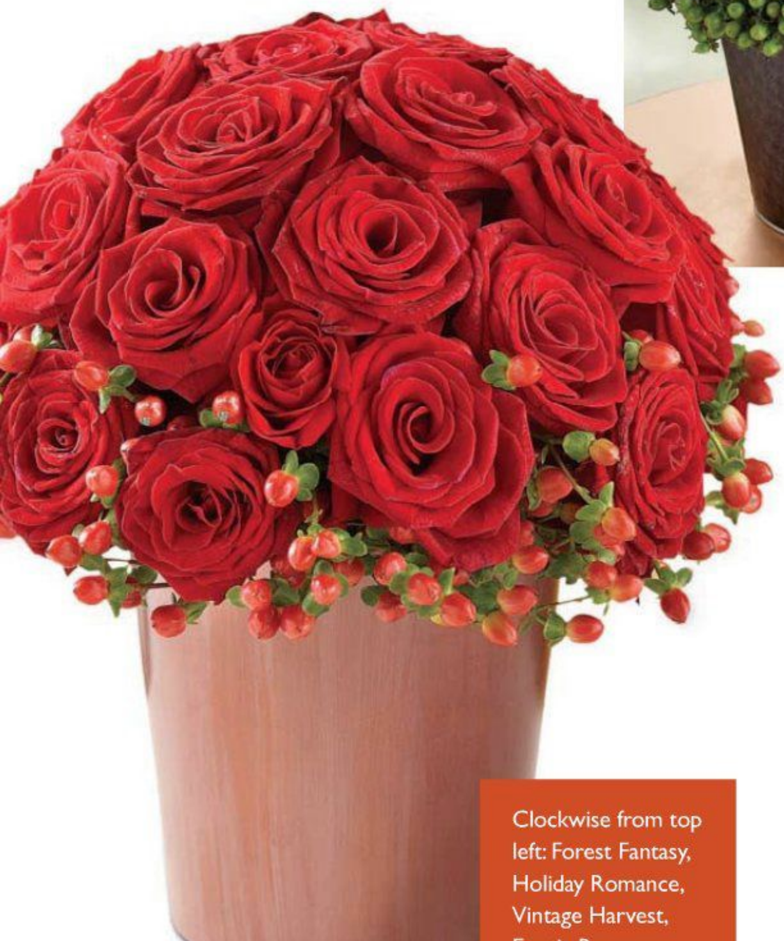












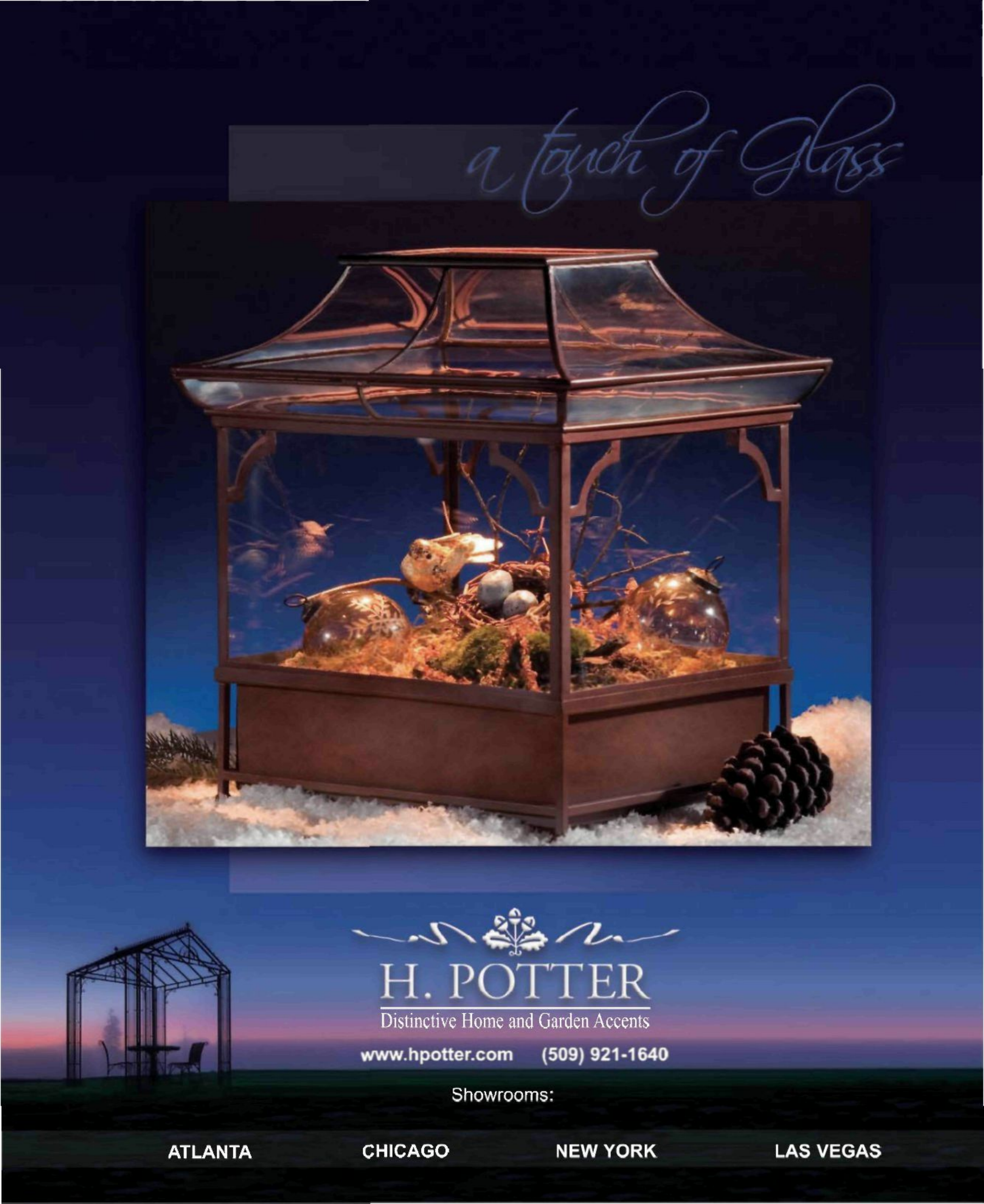
Clockwise from top left: Forest Fantasy, Holiday Romance, Vintage Harvest, Exotic Romance, High Society and Golden Sunset.

floral design

New From Nico

We profiled Belgian floral designer Nico De Swert, and his hip yet classical style, in our May 2006 issue ("Belgian Wow"). Now six of his arrangements are available through 1-800-FLOWERS, three to be released in the fall of 2006 and three for the holiday season, with more to come next year. Nico is the latest to join the lineup of noted floral arrangers as part of the Expert Floral Designer Collection for 1-800-FLOWERS. Other participating designers include Jane Packer, Preston Bailey, Jane Carroll and Julie Mulligan. Because containers are very important to Nico, he has designed those as well, five made of durable resin and one of tin with a faux-leather finish. The containers can be filled with flowers over and over again, though they're pretty enough to stand on their own. Prices range from $105 to $160. For more information, see 1800flowers.com.—JA

COURTESY 1-800-FLOWERS (6)


a touch of Glass
H. POTTER
Distinctive Home and Garden Accents
www.hpotter.com (509) 921-1640
Showrooms:
ATLANTA
CHICAGO
NEW YORK
LAS VEGAS

The Art of Bark

Look to the ornamental qualities of bark for a surprising wealth of four-season texture and color

Much more than the schematics of its layers in a freshman biology book, bark is the armor, the life support and the face of a tree, indelibly etched with its years of bounty and hardship. Each species has its own unique bark pattern, often distinctive enough to serve as a means of identification. It can be red, green, gray, white, orange or striped; thorny, smooth, rough or deeply furrowed; or it can peel away to create a multicolored tapestry. Seen close up and in isolation from the rest of the plant, bark invites comparison to abstract art. As a design element in the garden, bark is the last frontier, interesting in the winter certainly, but also a bonus of texture and pattern all year that enhances foliage and flowers.—JENNY ANDREWS



EUONYMUS AMERICANUS (HEARTS-A-BUSTIN') A wispy, multi-stemmed shrub with green, striped bark, 5 or 6 feet tall, native to eastern woodlands. Startling seedpods appear in fall with bristly red capsules and orange seeds suspended beneath. Zones 5-9.

Appeal: Bark can add color and texture to a landscape throughout the growing season and will continue to create visual interest even into the depths of winter.
Zones: Refer to individual plant descriptions for hardiness zones.
Exposure: When planting a new tree or shrub for a bark display, avoid a hot western exposure. Tender bark can be damaged in late winter when it is subjected to fluctuations of hot and cold, freezing and thawing. Several of the plants shown here are understory trees that need light shade. Others, like the eastern red cedar and dogwood, can take part shade to full sun.
Soil: Bald cypress and sycamore are often found near water in their native habitats, though they do not require a wet site to thrive. The other plants here are satisfied with adequate moisture and good drainage. Current thinking is not to amend soil at planting time, using native soil to backfill the hole. Dig the hole only as deep as the root ball and two to three times as wide.



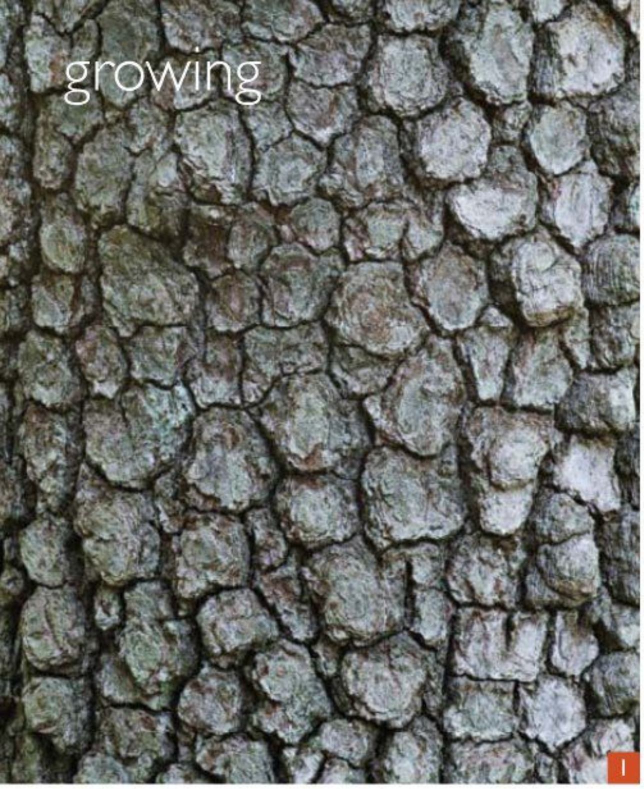


***PLATANUS OCCIDENTALIS* (SYCAMORE)** A striking tree often seen along streams. Bark is grayish brown and scaly at the base; further up the trunk it breaks off in irregular plates, revealing a creamy white, mottled layer beneath. A macro view brings to mind aerial images of cropland. Zones 5-9.

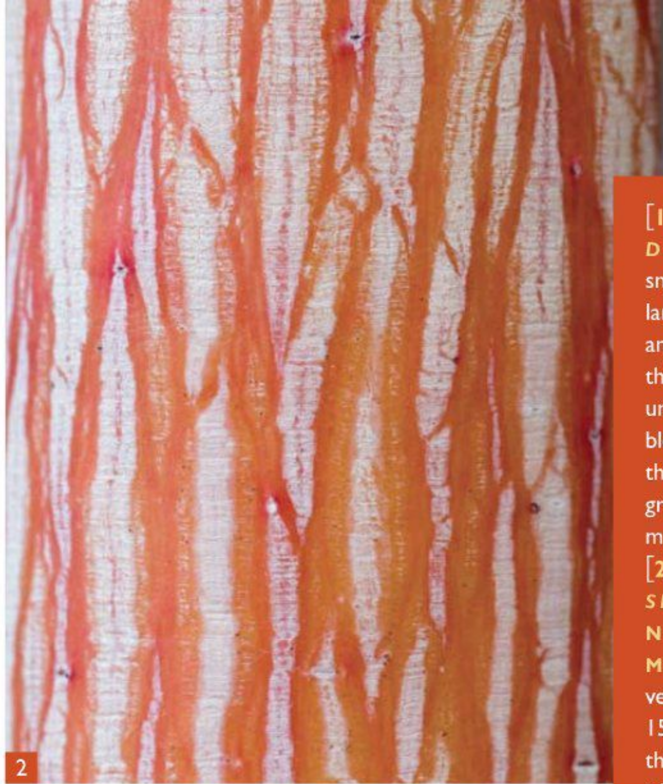
PHOTOGRAPHS BY J. PAUL MOORE



***PRUNUS SEROTINA* (BLACK CHERRY)**
A common wild tree in the eastern United States with white spring flowers and wine-worthy red fruits changing to black in late summer and early fall. Dark, flaky bark has been likened to burnt potato chips. Zones 3-9.



1



2



3



4

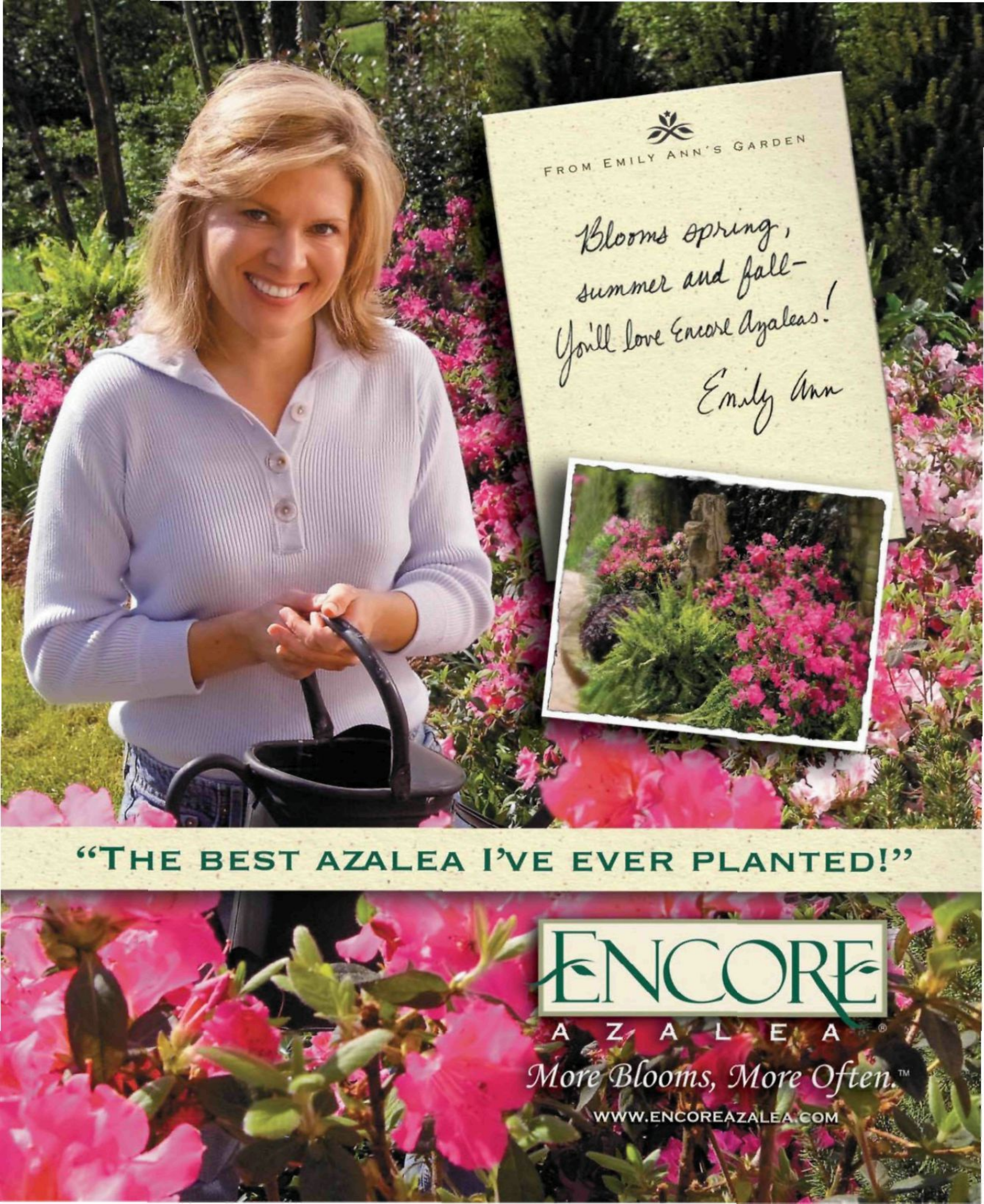
[1] ***CORNUS FLORIDA (DOGWOOD)*** A small tree popular for its large, white spring flowers and purplish red fall color, the dogwood also has unusual bark with small blocky plates. In winter the tree's texture and graceful silhouette are most visible. Zones 5-9.

[2] ***ACER X CONSPICUUM 'PHOENIX' (SNAKE BARK MAPLE)*** One of the very best small trees (to 15 feet) for bark color in the winter. The pinkish summer tones turn to brilliant orange-red striped with white as the season wanes. Bright yellow autumn leaves tend to fall early, revealing the treasure beneath. Needs light shade and good drainage. Zones 5-8.

[3] ***HALESIA TETRAPTERA (CAROLINA SILVERBELL)*** A beautiful, small native tree, best suited for shady locations with acidic soil. White, pendulous flowers emerge in April and May. From youth to maturity, bark changes from light gray with dark fissures to dark gray or brown with scaly plates. Zones 5-9.

[4] ***CARYA OVATA (SHAGBARK HICKORY)*** One of the most distinctive barks for large shade trees. Strips pull away from the trunk at top and bottom, staying attached in the middle to create a shaggy appearance. Tree usually reaches 60 to 80 feet but can grow much taller. Native to the eastern half of the United States. Zones 4-8.

Care: To keep a tree and its bark healthy, mind the weed-eaters and mowers. Gashes and cuts are unsightly and can serve as an entry point for pests. And completely girdling a tree is certain death. One solution is to create a bed around the tree or put down a mulch ring 3 to 4 inches deep. But don't pile the mulch up on the base of the tree. This holds too much moisture near the trunk and can encourage diseases, bark-chewing insects and rodents to make themselves at home. There is usually no need to fertilize trees, except at planting time to give them a head start. Water new trees once or twice a week for the first couple of summers unless there is plenty of rainfall.



FROM EMILY ANN'S GARDEN
Blooms spring, summer and fall- You'll love Encore Azaleas!
Emily Ann
"THE BEST AZALEA I'VE EVER PLANTED!"
ENCORE
AZALEA®
More Blooms, More Often.™
WWW.ENCOREAZALEA.COM



***JUNIPERUS VIRGINIANA* (EASTERN RED CEDAR)** Conifer native to the eastern and central United States that thrives in limestone soils. Mature trees can be 50 feet tall and have great presence, but with a delicacy in their swags of evergreen foliage, small blue summertime fruits, and silvery gray and brown bark. Zones 3-9.

designing with bark ■ Use trees with interesting bark as specimens, whether smaller trees like paperbark maple, dogwood and stewartia, or large ones like beech. ■ Limb up trees with good bark to reveal more of the trunks. ■ Plant in front of a hard surface with a contrasting color or texture (picture the red stems of snake bark maple against gray stone or white fencing). This will also make the tree's silhouette easier to see in winter. ■ Under-plant with low-growing groundcovers so the trunk is not obscured and to provide protection from over-zealous maintenance. ■ Repetition can exponentially increase the display value of handsome bark, as with a row of crape myrtles or a grouping of bald cypress.

THINK ROSES ARE TOO FUSSY?



Think Again!



Home Run™



Weeks Roses

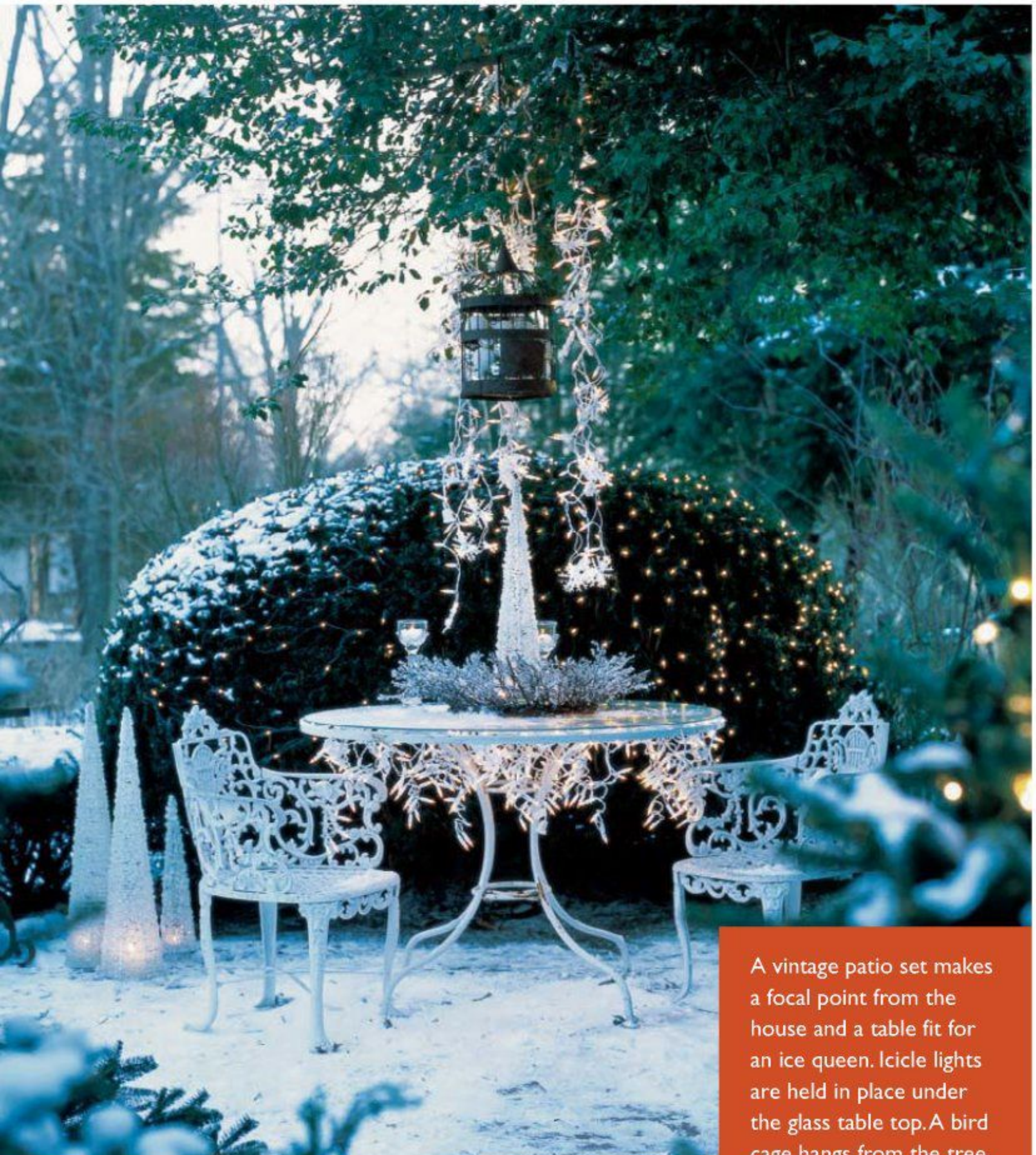


Home Run™ and other fine varieties of Weeks Roses are available at nurseries and garden centers nationwide.

Visit our website at www.home-run-rose.com

White Magic

Dramatic garden lighting combined with evergreens and a fresh fall of snow says "party season"



A vintage patio set makes a focal point from the house and a table fit for an ice queen. Icicle lights are held in place under the glass table top. A bird cage hangs from the tree, draped with lights, and net lights cover the yew.



ANDRE BARANOWSKI (3)

DURING THE HOLIDAY SEASON, WHEN FRIENDS, family and neighbors are visiting, the exterior approach to your house is as much on show as the inside. For the garden this is the worst possible time to be judged—in northern climates the lawns and borders are either looking bare and desolate or are obliterated under snow.

To counteract the dullness of the landscape, winter lights have become a competitive tradition in many parts of the country, with light-up Santas and a full team of reindeer galloping across front lawns and waving from chimneys. But in the historic New England town of Woodbury, Connecticut, shown on these pages, such an exuberant approach is, shall we say, discouraged.

Nevertheless, even here it is possible to make a festive, magical garden display that is also low-key and sophisticated—more Narnia than Downtown Disney. Stylists Karin Lidbeck Brent and Elizabeth Burdick used cut evergreens, ordinary string lights



Top left: Table setting made from old shop display items and luminarias. This page: Red dogwood stems, berries and evergreens fill empty planters; a wreath on a table is filled with mercury balls and circled with lights.



The path to the garden door gets a touch of magic—Christmas trees in stands are decorated with lights and windproof outdoor candles line the way. Far right: A mirror tree ornament. Below right: Globe lights and spruce stems fill a terra-cotta window trough.



and outdoor candles to transform the terrace of Elizabeth's Woodbury home.
FUNCTION: In summer the red brick garden terrace formed by two sides of the house is a pleasant sitting area with a view of the whole garden. It incorporates a border, pond and seating—but in winter all these features vanish under a blanket of snow.
FORM: The path around the house leads through the terrace and like an arrow to the back door. All Elizabeth's friends and neighbors use the garden door rather than the more imposing front door off the street, and in summer the journey is a pleasant tour under trees and around flowering shrubs and pots of annuals. In winter all this detail is gone and the path takes on a "railroad" look from feet tramping through the snow.
STYLE: A traditional New England holiday look. Evergreens, lights and Elizabeth's collection of garden accessories and furniture were used in a low-tech yet sophisticated way to create a magical landscape of twinkling lights and sculptural forms.
FURNITURE: A veteran flea market collector, Elizabeth leaves her vintage wrought-iron garden chairs and a glass-topped table out year-round. Frost-proof terra-cotta troughs, urns and a wire bird cage, all used in summer for displays of annuals, lie empty in winter. By grouping together the furniture and filling the containers with long-lasting stems and evergreens, Elizabeth and Karin gave the terrace a pulled-together look. The lights and outdoor candles added sparkle—much appreciated by passing company for spreading the party spirit.
PLANTS: The sculpted shapes of evergreen yews and low boxwood hedges hold their form and give the terrace some "bones" once herbaceous plants have died back. These were used as a backdrop for lights, either spread with a twinkling net or set with vine balls of various sizes that make interesting shapes under snow. An avenue of cut Christmas trees was created for the approach to the garden door, all decorated with lights. Stems of red dogwood, winterberry and spruce filled urns along the path.
BONUS: A special welcome for guests that promises a great party—and from inside the house, the terrace looks like a winter wonderland.—**JOANNA FORTNAM**



ANDRE BARANOWSKI (3)

sources For designer outdoor line lights see Via Motif: 415-454-8842; viamotif.com. For string, globe, net and icicle lights try Wal-Mart, Target, Sears, Lowe's, Home Depot and other major stores. For Windflame outdoor candles, call 651-204-0764 or see windflame.com. For mirror tree ornaments, see seasonsof cannonfalls.com. For silver leaf ornaments (seen on tree left of door), visit tideline gallery.com. For an updated list of garden accessories available from Elizabeth Burdick's collection, call 203-263-0036 or e-mail ebcollection@aol.com.

 BY DONNA DORIAN





Pictured in the book *Axial Stones: An Art of Precarious Balance* (North Atlantic Books), George Quasha's sculptures explore the improbability of stone.

Writ in Stone

A match for the snazziest of new industrial materials, stone, as tough as it is poetic, still serves a multitude of functions in the garden

IT COULD BE SAID THAT STONE POSES A SERIES OF PHILOSOPHICAL questions: For millennia it remained the sole element able to withstand the ravages of time. The Japanese understood this as rocks evolved into seminal elements in their gardens, their permanence, solidity and improbability balanced against the transitory world of nature. So, too, did the Chinese, whose connoisseurs contemplated the aesthetic and spiritual qualities of scholars' rocks as early as the 7th century. In the West sculptors carved them in search of their souls.

Today stone still poses the same timeless questions, and it continues to take us by surprise. Eating at a stone table, sitting in a stone chair, walking on stone pathways, we reenter our primal relationship with nature.



[1] **BALL BENCH:** A true balancing act, this bold contemporary British-made French limestone bench was designed by the celebrated British landscape architect Michael Balston. Natural beauties whose color and texture take on a patina over time, the benches are made to order and can be tailored to specifications. From Landscape Ornament: starting at $6,040. Call +44 1380 840533 or visit landscapeornament.com.

[2] **FÉMINA PLANTERS:** Designed by noted Spanish architect/designer Oscar Tusquets Blanca, this stunning red marble planter exemplifies how these days Spanish design can do no wrong. The planter and lid are separate, making plant maintenance and transfer quick and easy. From Urs Oeggerli Garden Ornaments: $2,500 to $3,250, depending on size. Call 214-219-7887 or visit uogardenornaments.com.

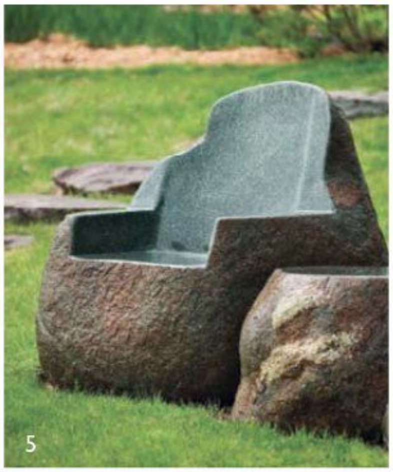
SHERRY WILLIAMS (1)

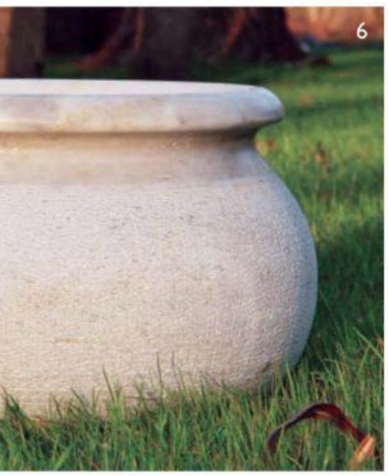

emu

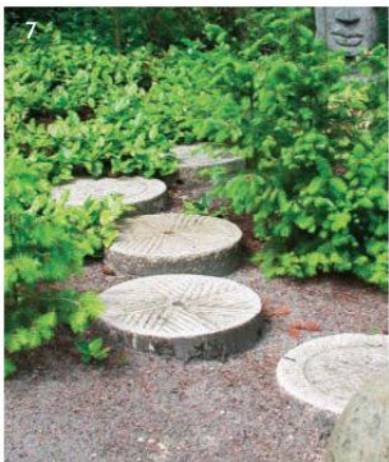



3


4


5


6


7

[3] **CORN GRINDERS:** Made during the 19th century in the Philippines, where they were used for grinding corn, these once-utilitarian, 150-pound objects are now appreciated as glorious artifacts that have found new life as works of sculpture. From TAMA: $4,500. Call 212-566-7030 or visit tamagallery.biz.

[4] **GUJARAT WALL LAMPS:** Salvaged from old houses in the Gujarat area of India, each of these one-of-a-kind, hand-carved—and very heavy—sandstone lamps is 80 to 150 years old. Holding votive-sized or larger candles, they have been translated into beautiful decorative objects for the garden or table. From Wisteria: $169. Call 800-320-9757 or visit wisteria.com.

[5] **GRANITE SEATING:** Rock your world with furniture carved out of natural granite boulders. Permanent, playful, provocative, these chairs, sofas and ottomans take a philosophical stand—linking us back to nature itself. From Agua-Fina Gardens & Imports: $450 to $8,500, depending on size and piece; available in grey or dark finish. Call 248-738-0500 or visit aguafina.com.

[6] **MATKA PLANTER/BASIN:** The sensual form of this urn, with its hand-hewn texture and polished rim, was inspired by the water pot that Indian women have used since ancient times to carry water from the well. From Sana Stone: $650 to $1,000, depending on size. Available in white, yellow or green marble and custom sizes. Call 212-228-8396 or visit sanastone.com.

[7] **ANTIQUE MILL WHEELS:** Made from granite in the Shandong Yellow River Valley region of China, each of these stones has developed a unique patina during 500 years of exposure to the environment. From Rhodes Architectural Stone: $150 to $300, depending on size. Call 206-709-3000 or visit rhodes.org.

[8] **RABBIT DRUMSTOOL:** Based on a Chinese decorative object and carved from Chinese white marble (Han Bai Yu), this whimsical piece by Robert Kuo promises to carry its own (hefty) weight in the garden for decades to come. From Sutherland: Available to landscape architects and interior designers. Call 800-717-8325 or visit sutherlandteak.com.


8



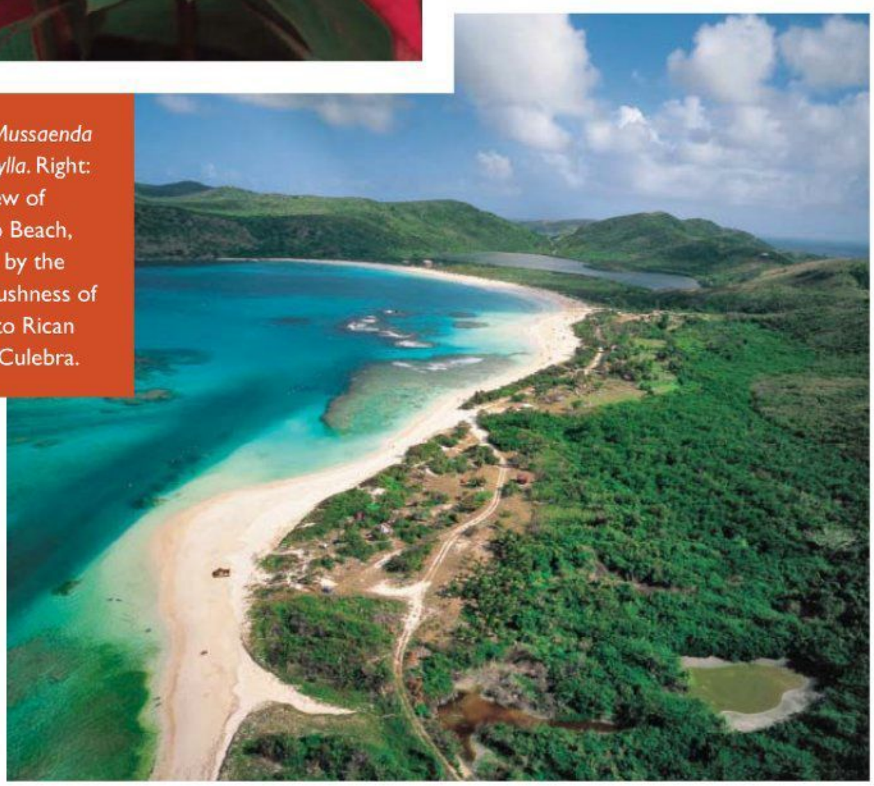


Tropics Next Door

Exploring Puerto Rico for rampaging tropical plants and historic gardens

Last July my husband invited me to join him in San Juan, Puerto Rico, where he was working for a few months. Though he was home alternate weekends, it didn't take much persuading to book myself a ticket for a visit to the Caribbean. Palms, vividly colorful tropical trees in bloom, houseplants run rampant as garden-grown perennials—it's like being inside the world's largest glasshouse, only without the glass. You can't get more tropical on a flight that is about four hours from New York-area airports.

San Juan, the main jumping-off point, is on the northeastern, moister side of the island. Look for gorgeous trees, shrubs and vines in bloom as you walk along the streets: mussaenda with pink poinsettia-type flowers; pink allamanda vines and its more familiar yellow counterpart; lavender jacaranda; and spectacular huge, coral-red, cup-like blooms of *Spathodea campanulata*, African tulip tree. The rest of the island is well worth exploring if you have gardens and tropical plants on your mind. Wherever you go, remember that sunscreen, a hat and a bottle of water are necessities for garden visits.



Above: *Mussaenda erythrophylla*. Right: Aerial view of Flamenco Beach, encircled by the tropical lushness of the Puerto Rican island of Culebra.

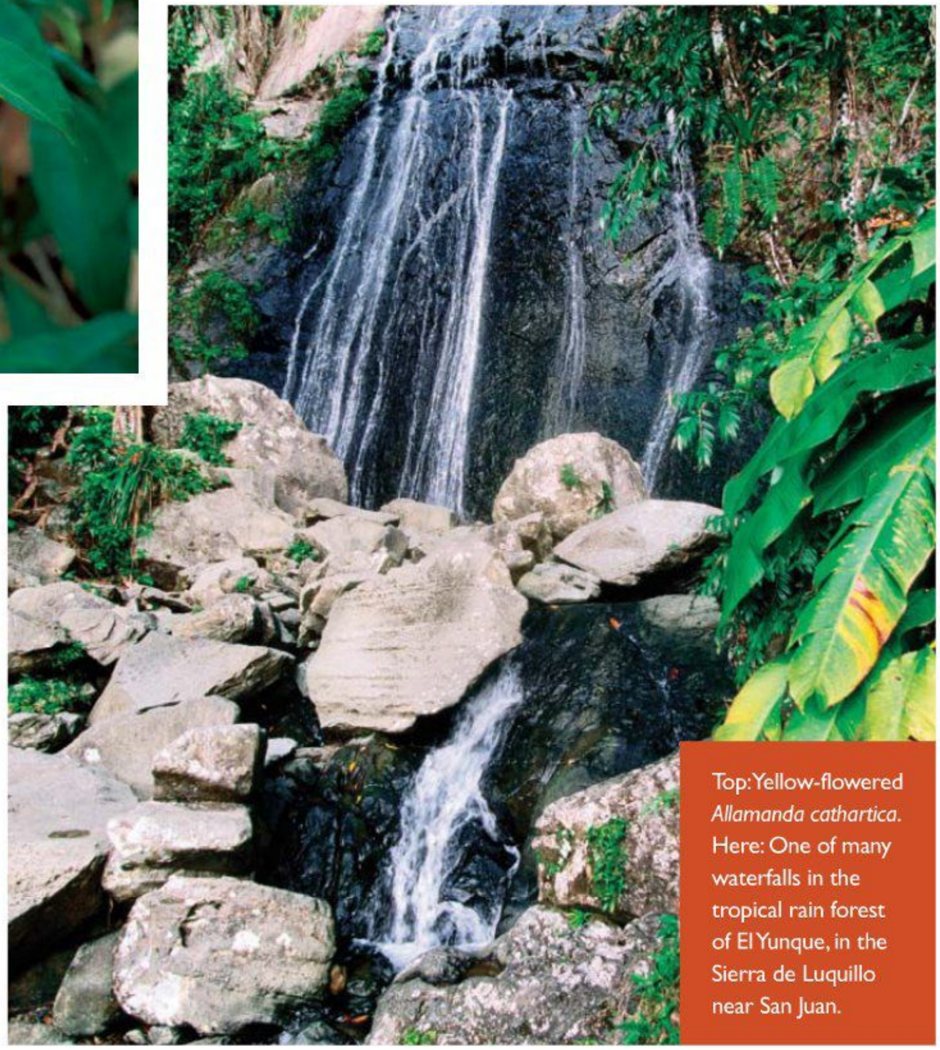
IN SAN JUAN

The 300-acre Jardín Botánico of the University of Puerto Rico opened in 1971, and holds more than 200 species of tropical and subtropical plants. You'll find a palmetum (most of us have no idea how many different palms there are) and a collection of bamboo with a glade-like bamboo chapel used for weddings. Also look for heliconias—attractive to the five species of hummingbirds found on the island—sun-loving orchids, a diversity of gingers, a grassy knoll with sculpture by a dozen renowned Puerto Rican and Hispanic artists, an aquatic garden, and a garden with plants useful in the daily life of the indigenous Taino Indians. A taxi or rental car provides the easiest access to the botanical garden.

Old San Juan is a popular tourist destination, accessible by city bus or a scheduled tour. A free tram circles the old walled city; just get on and off as the mood strikes you. I was delighted by the tropical plants filling pots along the streets and on balconies of

JERRY PAVIA(l). COURTESY PUERTO RICO TOURISM COMPANY (l)





Top: Yellow-flowered *Allamanda cathartica.* Here: One of many waterfalls in the tropical rain forest of El Yunque, in the Sierra de Luquillo near San Juan.

GETTING AROUND

■ **University of Puerto Rico Botanical Garden:** Route 1 at Route 847, at entrance to Barrio Venezuela, Rio Piedras. No entry fee. Call 787-767-1710 (information office, recording is in Spanish) or see upr.clu.edu.

■ **Casa Blanca:** Calle San Sebastian No. 1, Viejo San Juan. Garden is open all week; museum is closed on Mondays.

■ **El Yunque:** Route 191 off Route 3, about an hour's drive east of San Juan. El Portal visitors' entrance open 9:00 a.m. to 5:00 p.m. Admission fee only at visitors' center; the preserve itself is free. Call 787-888-1880 or see fs.fed.us/r8/caribbean.

■ **Piñones:** in Loiza, Route 187 East.

■ **Vieques Island by air:** Cape Air flights leave from San Juan Cape. Several flights daily, on small airplanes. (I was on an eight-passenger Cessna 402.) Antonio Rivera Rodriguez Airport on Vieques' northwest coast is a 15-minute ride from Isabel Segunda. An inexpensive público (whose drivers frequently speak at least some English) can drive you there and/or take you around the island. Call 800-352-0714.

■ **Vieques Island by ferry:** Ferry is operated by Puerto Rico Ports Authority from a terminal in the Fajardo port zone, which is about a 90-minute drive from San Juan. The ferry runs from Fajardo to Vieques three times a day. There is a schedule, but it is wise to call and confirm departure times. From the Vieques ferry dock, you can walk to downtown Isabel Segunda. Call Puerto Rico Ports Authority at 787-863-0705 or 787-863-4560 for Vieques and Fajardo ferry information.

the two-story buildings with shops below. Plazas offer tree-shaded respite from the strong sunlight. Make sure to visit Casa Blanca, at Calle San Sebastian No. 1. Built in 1521 for Ponce de Leon and his family, the home displays interesting plants such as zamia, heliconia and philodendron. An attractive side garden features fountains and a Moorish-style rill.

Piñones (a pine forest, now a nature reserve) is just a 10-minute drive on Route 187 East from the city's Isla Verde area. There's a parking lot at the boardwalk's western end, convenient to the rustic shacks selling traditional foods such as *mofongo* (mashed plantains), *bacalaitos* (deep-fried codfish fritters) and *empanadillas* (turnovers filled with crab meat, beef or pork). A stroll along the boardwalk features sand and surf to your left and dense growth of sea grape and palm trees to your right. Young iguanas watch as you walk by.

BEYOND THE CITY

For the last 38 years, the little mountain town of Aibonito has celebrated Fiesta de las Flores from the last weekend of June through the first weekend of July. You'll need to rent a car for the approximately hourlong drive through the hilly countryside past pastel-hued bungalows draped in bougainvillea. Aibonito's roughly 2,400-foot elevation provides a year-round refreshing climate, and explains its sobriquet "the Garden of Puerto Rico." Held outdoors, the popular event features attractive displays by local nurseries, with heliconias, gingers, orchids and hundreds of other tropical plants. Booths offer plants for sale, from marigolds to orchids to nepenthes. Piña coladas served in a pineapple shell are a refreshing way to beat the heat.

JERRY PAVIA (T), JOHN ELK III (I)

El Yunque is absolutely fabulous, with the only tropical rain forest in the United States National Forest system—complete with tree ferns, huge bamboos, bananas, palm trees, hibiscus, ferns and impatiens. Rain is the operative word—El Yunque receives over 20 feet of rain each year in some places. There are many tours available, but for the most flexibility rent a car. The road, though narrow, is paved and there are several parking areas along the way if you want to hike. Some trails are also paved, built by the Civilian Conservation Corps during the Depression. As you'd expect, there are fantastic waterfalls. Take the easy 98-step circling climb inside the Torre Yokahu (Yokahu Observation Tower) at the 8.9-kilometer mark on Route 191 for a panoramic view. El Portal Visitors Center is attractive and modern, with exhibits, well-labeled plants and a gift shop—your best bet for a book on Caribbean plants. You'll find a casual restaurant, and some hamburger-type food stalls along Route 191. Try the sweet fried plantains—they're yummy.

Located just 8 miles to the southeast of Fajardo, where the ferry docks, Vieques is fondly known by locals as Isla Nena (Little Girl Island)—it is just 5 miles wide by 21 miles long. The flight from San Juan's Luis Muñoz Marin International Airport takes only 30 minutes. Now that the U.S. Navy no longer uses the island as a bombing range, a portion of the western end and all of the eastern end are administered as the Vieques National Wildlife Refuge, much of which is closed off while unexploded ordnance is removed. Life here has a slower pace—white sand beaches, wild horses walking down the road, mangrove swamps with endangered brown pelicans and a centuries-old kapok tree (*Ceiba pentandra*) revered by the Taino. Cottages clearly show Spanish and French influences, reflecting the varied history of the island. Tamarind and mango trees drop their fruit along the roadways; allamanda and bougainvillea clamber over fences. Refrigerated trucks serve as produce stands, dispensing green coconuts with their tops lopped off as a refreshing, if somewhat sweet, drink. If you take the ferry, watch for whales, dolphins and manatees. There are guest houses available and a full-scale resort on Vieques for longer stays. —**JUDY GLATTSTEIN**



Top to bottom: The yew Swan Hedge in the central Great Bowl of the Ladew Topiary Gardens in Monkton, Maryland; Harvey Ladew at work; chamaecyparis arch leading to boxwood topiaries.



Mellow Yellow

Harvey Ladew: The gardener as socialite, sensationalist, showman, surrealist

When Harvey Ladew purchased his 250-acre retreat in 1929, he and his close friend society decorator Billy Baldwin and others set about converting the modest frame house ("no plumbing and one old lilac bush") into a party palace. From a Long Island establishment background, Harvey (1887-1976) was an eccentric social exile, seeking a place not only to foxhunt but to live his life free of narrow-minded constraints. Ironically, he and his entourage ended up in the center of one of the oldest parts of Maryland, populated by Old World conservatives who embraced Ladew for his talents—it would have been beneath them



to define their friend by his unconventional nature. Ladew had no idea that his friends were so devoted that they would preserve his Monkton estate, or that in the next century visitors from all over the world would enjoy his eccentric topiary gardens, which he'd intended for a select few.

During the almost 50 years Ladew lived on his estate, he shaped 22 acres into more than 15 gardens. But the wild and whimsical animals he cut and pruned out of privet, hemlock and yew, for which the Ladew Topiary Gardens are so well known, are in fact only part of the prize. As one who has been involved in garden restoration for decades,

HELEN NORMAN (2); COURTESY LADEW TOPIARY GARDENS



INTRODUCING

. . . the *Easy Track [ET_2]* Collection



Open - ET_2



Close - ET_2

You asked – we listened. Once again, Treasure Garden has **revolutionized** the industry with the Easy Track [ET_2] collection of table umbrellas. The Easy Track [ET_2] has **no crank, no cord, no pulleys;** and operates with the simple push of a finger. Even better is its size. With different shapes and sizes **spanning up to 13 feet**; the Easy Track [ET_2] will cover today's largest tables.

The **elegant** control knob can be operated **effortlessly** to open and close the umbrella - just a **simple twist**, and a **light push** is all it takes. The knob **glides easily** along the track. The stationary hub and telescoping inner pole do all the work - merely **balancing the large canopy**. The solid-rod lift system eliminates the need for troublesome cords, pulleys and cranks.

Additionally, the Easy Track [ET_2] is **carefully engineered for longevity**. Its thick aluminum walls are over 3mm thick. Its reinforced rib joints are twice as strong as others. And its motion is so simplistic, that it will give you years of **trouble-free use**.

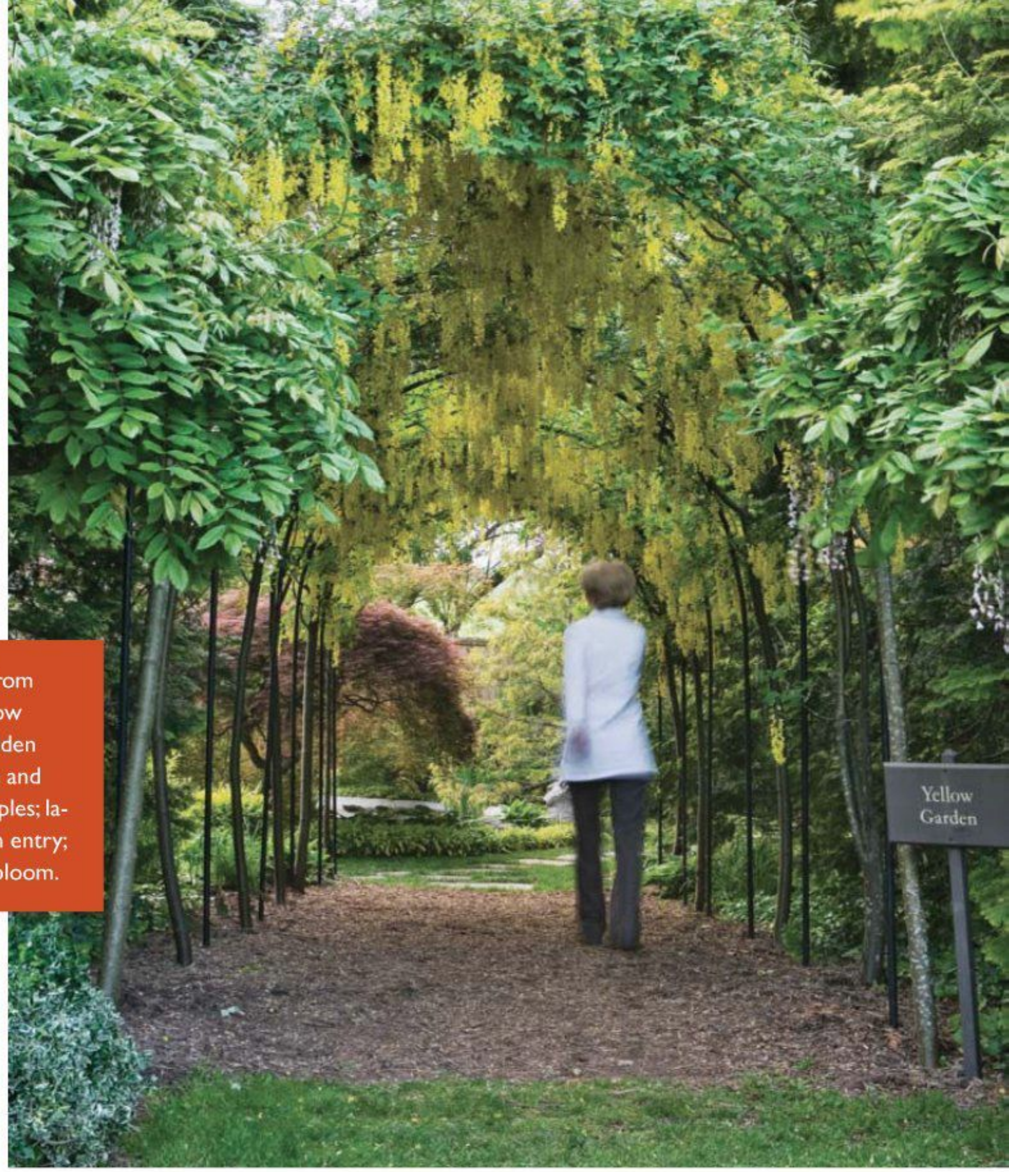


www.treasuregarden.com

TREASURE® GARDEN, INC.

sunbrella







Clockwise from left: The Yellow Garden's golden privet hedge and Japanese maples; laburnum arch entry; tree peony bloom.

I was invited over 15 years ago to participate in documenting and researching the various gardens of Ladew. Since then, the gardens' wide range of theatrical spaces has become the focus of one of the largest restoration projects on the East Coast. Better yet, new research has produced remarkable findings, confirming that this designer was not merely well versed in the great 18th-century English gardens, but was also one of the most forward-thinking American gardeners of his time. In his fusion of painting, sculpture, topiary, topography and horticulture, Ladew was among the first to approach garden design with a surrealistic vision.

Ladew's garden rooms are like over-the-top shop windows or magazine layouts. Research shows that in the Yellow Garden alone he inserted innumerable visual props, from a color-coordinated kiosk to beehives. At the entrance a pair of topiary vases held pots of flowers, filled with peonies in spring and geraniums in summer. Each evergreen "vase" was enclosed by a shell-shaped carved niche crafted out of chamaecyparis. One vase form still remains, deep inside a large shrub. Ladew's friends always thought this garden to be his best work, and we can see why today. Its many entrances and exits act like theatrical links, activating adjacent garden rooms and creating circuits that deliver amusing visual essays on gardening as one walks from room to room.

Ladew was one of the first great "mixers"—juxtaposing in his house a fantastic collection of antique English and continental furniture with strange and wonderful creations. Among them was Salvador Dalí's magical *Portrait of an Exciting Woman*, featured on a table in the inner sanctum of Ladew's oval library. His garden outdoors carried the same progressive, avant-garde artistic power. The painting shows forearms, hands and bright red nails reaching out of the earth like two tree trunks with arching branches and red fruit. It has a parallel

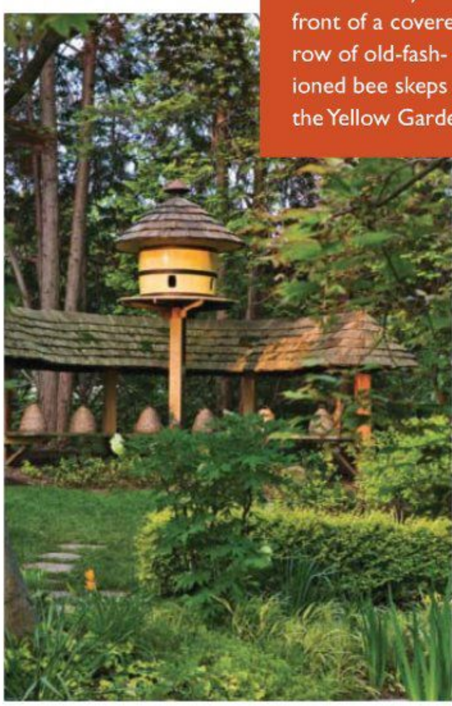
"To concentrate on a single interest strikes me as being very dull and even dangerous in its possible effect on our future happiness"—Harvey Ladew

in Ladew's wild Mimosa Pie garden—a weedy mimosa tree with pink powder-puff flowers (which has since been replaced by a *Sophora japonica*) sat within a bright red wraparound bench, encircled by a round of common privet, broken down into quarters like a pie cut in fours. Ladew wasn't trying to re-create the Dalí painting in the landscape, of course, but it's clear that Dalí's surrealistic spirit guided Ladew's incongruous, tongue-in-cheek design.

Indicative of Ladew's highbrow irreverence are the so-called "inferior plants"—wild pin cherry, silver maple, Canadian hemlock—that he substituted for more expensive plant material, such as boxwoods, which can mature at a painstakingly slow rate. As was typical of modern designers, Ladew was not much interested in the long-term effect of a given plan. Rather than being an expert plantsman, he was a set designer, a stylist—a master of atmosphere.—**BARBARA PACA**

■ *Barbara Paca, a landscape architect with a PhD in history of art and architecture, runs a private, family practice in landscape architecture and preservation planning in Manhattan. For information on Ladew Topiary Gardens call 410-557-9570 or see ladewgardens.com.*

Below: A whimsical yellow birdhouse stands sentry in front of a covered row of old-fashioned bee skeps in the Yellow Garden.



HELEN NORMAN (4)



Paver shown: paver color Peachtree Avenue **paver style** Antique Pavers™

BORAL®

© Boral Bricks Inc., 2006

Build W th Boral®
l.800.5BORAL5 | www.boralbricks.com










AMAZING SPACES

The American Society of Landscape Architects joins with *Garden Design* magazine to present the winners of the 2006 Residential Design Awards. From Greenwich, Connecticut, to Seattle to Dallas to Venice, California, these eight gardens grow in startlingly diverse climates (ocean-side to mountains) and sites (tiny urban to expansive suburban). They represent the wide-ranging talents of America's top contemporary designers. What the gardens all have in common is how well they suit their situations and please their owners. They serve as inspiration for all of us who admire amazing landscape design and want a bit of it in our backyards and daydreams.—**BILL MARKEN**, EDITOR-IN-CHIEF



Painted concrete walls, serving as elegant backdrops for native desert plants like agave and prickly pear cactus, double as sculpture in this Phoenix, Arizona, garden designed by landscape architect Steve Martino.

PHOTOGRAPHS BY STEVE GUNTHER





RESIDENTIAL DESIGN AWARD OF EXCELLENCE

PARADISE VALLEY, ARIZONA // STEVE MARTINO & ASSOCIATES



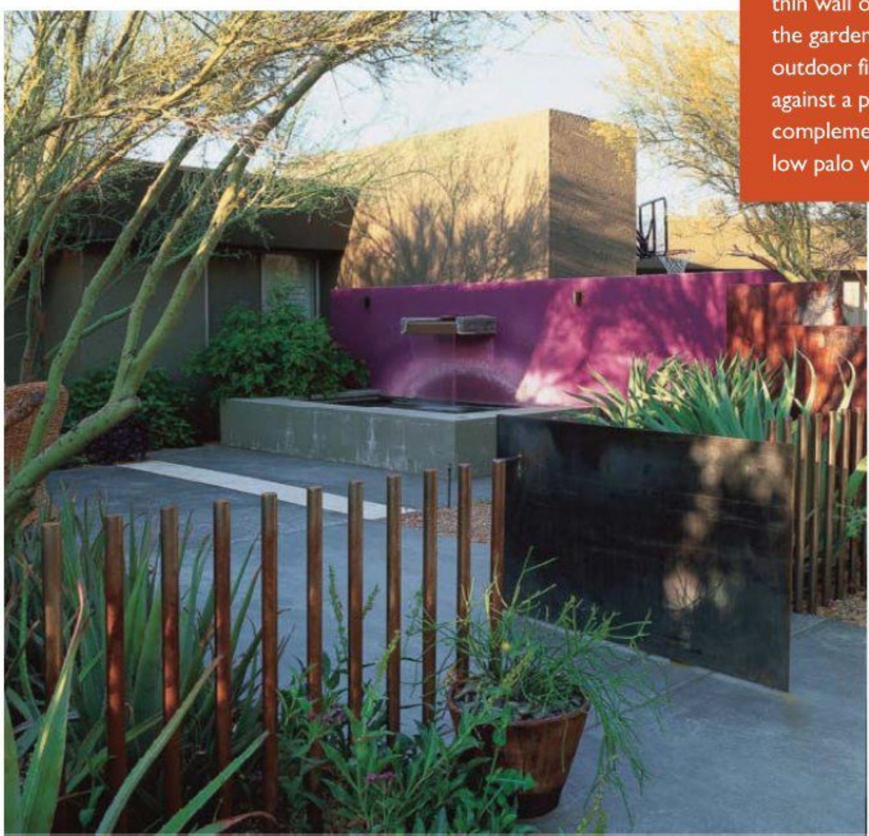
DESERT ADAPTED

The clever mechanics of this design for a Phoenix house and garden won Steve Martino the highest honors from his ASLA peers

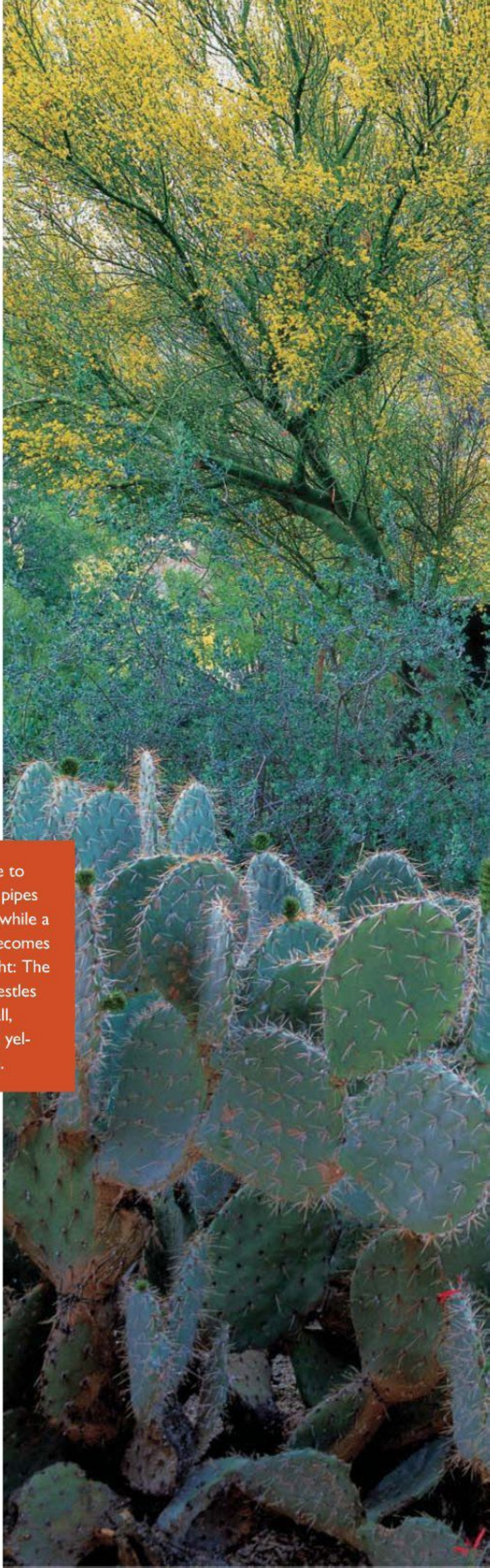
NOWADAYS, DESPITE A GLOBAL CONSCIOUSNESS THAT SEEMS TO make the world smaller every day, the pendulum has begun to swing back toward appreciating and preserving the local—native plants, local materials, locally grown produce, local craftsmanship. Steve Martino, a Phoenix, Arizona, landscape architect, realized the necessity of this more than 25 years ago when, working his first job in landscape architecture, he couldn't ignore how Phoenix, with its proliferation of green lawns and foreign plant materials "was spending millions of dollars every year to look like something it is not." So, in response, he became a champion of desert plants. In the process of reinterpreting them as elegant design elements, he brought the desert back to the desert.

Martino received the highest honor in the 2006 ASLA/ *Garden Design* Residential Design award category for this Quartz Mountain residence in Phoenix. The award recognizes not only the great ingenuity and grace of the project, but also the widespread respect the landscape architecture community holds for Martino. Applying an economy of means in every aspect of the design, from regional ecology to hardscape, this project offers up a multitude of lessons that can be applied to any climate anywhere.

The story of the Quartz Mountain residence started like so many others in Phoenix, with the house and landscape cut off



Left: At the entrance to the house, a row of pipes creates a fence line while a thin wall of metal becomes the garden gate. Right: The outdoor fireplace nestles against a painted wall, complemented by a yellow palo verde tree.









Made of recycled perforated aluminum, this outdoor structure acts as a sunscreen, shading a section of the outdoor living space and significantly increasing the square footage of the house.



Contemporary wicker furniture contrasts with the perforated-aluminum structure. Opposite, top to bottom: Fountains mask street noise and add motion, tranquility and sculptural presence. To create a lawn for the children to play on, Martino designed a theatrical front-yard space.



from each other: Even in the blazing heat of Phoenix, there was not a single covered outdoor space in the yard. And Martino was incredulous to discover that a collection of non-native trees obscured the homeowners' view of Camelback Mountain—the jewel of the local desert terrain. But the project did have its allure—back in the 1960s the house had been designed by architect Blaine Drake of the Taliesin school founded by Frank Lloyd Wright. Martino, armed with a background in architecture, had been intrigued by Drake's designs for years. So he took over the renovation of both house and garden, crafting two outdoor spaces linked to each other only via the house—thus erasing the boundaries between indoors and out.

It's a complicated, sculptural design. For all the work that Martino has done in pioneering desert plants—here he replaced non-native trees like ficus, pine and oleander with palo verde, mesquite and ironwood—he is also a master of the hardscape, and marrying the two is his forte. Painted concrete walls, which pay homage to Mexican landscape architect Luis Barragán, have become Martino's signature. Intimately incorporated into his vocabulary, each wall is drenched in a single rich color—grape, dark blue and rust—a strategy that complements the desert's complexion while simultaneously creating a series of abstract canvases.





STEVE MARTINO (1)



Martino selected plants suited to the Phoenix area, like this red-flowered native prickly pear.

Built at varying heights and angles the walls stand like minor monuments in the landscape.

Constantly pushing the envelope, Martino promotes the modernity of his work through the use of contemporary, industrial materials that he manipulates with clever, artistic mechanics. The fence at the entrance is articulated by upright metal pipes in a row; a slim metal plate became the gate.

Consider the large screen that shades an outdoor room near the pool. To keep costs down, Martino and his team found sheets of perforated aluminum in a salvage yard that precisely matched the task at hand. Edgy and cost effective, the sheets create an extraordinary effect, acting as a sun screen while the holes in its grid allow air to circulate inside the space. "There are all sorts of perforated metal," says Martino, "but this one is 50 percent opaque. It makes a huge difference in the heat—and like our desert trees, it's transparent." Martino has created his own language, and every material, every plant, every construct is a part of its speech.

It's fair to say that for Martino, design is all about process and problem-solving, about exploiting the opportunities of a site. In the end it's not only that virtually everything in a Martino landscape does double duty as a functional and artistic object—it's also that the abstract relationships between the parts make the whole an almost endlessly interesting landscape. That's why, for all the sense he makes out of the desert, his private language is a common language. "And now," as he says, "they have a great house." —**DONNA DORIAN**

■ *For more information on Steve Martino & Associates, call 602-957-6150 or see stevemartino.net.*

the martino message

THE MEDIUM IS THE MESSAGE: When designing hardscape, look outside the box for unexpected materials. Explore the exploding range of new industrial materials—or bring new life to common materials like concrete and aluminum.

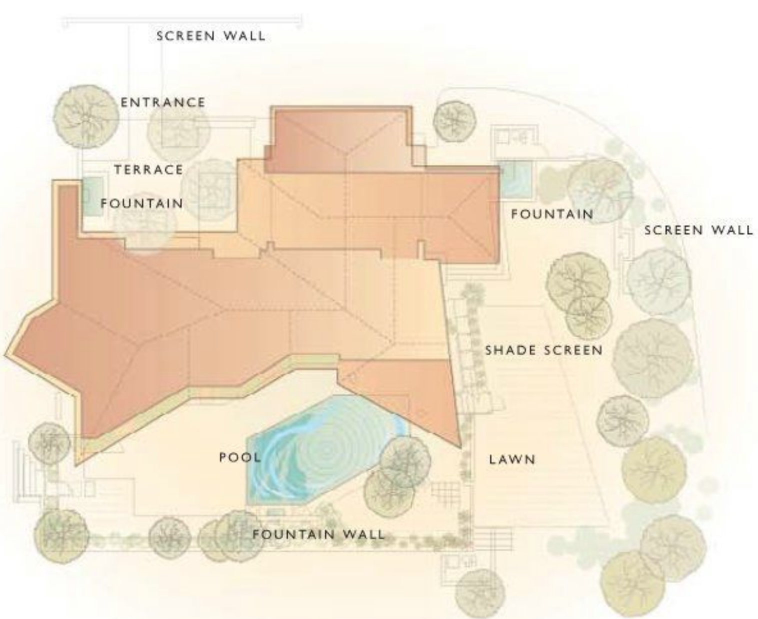
COLOR PLAY: Bold colors—purple, fuchsia, rust—draw out the complexion of the sun-drenched desert landscape—but they don't translate everywhere. Use colors that best exploit the colors of the surrounding environment.

EXPLOIT SPACE: Approach the design of outdoor spaces with materials and spatial relationships that extend the architecture already in place.

THINK DOUBLE DUTY: Imbue each element in the hardscape with a multiplicity of functions. Let each privacy wall, fountain and fence double as a work of sculpture that encourages a play of the senses.

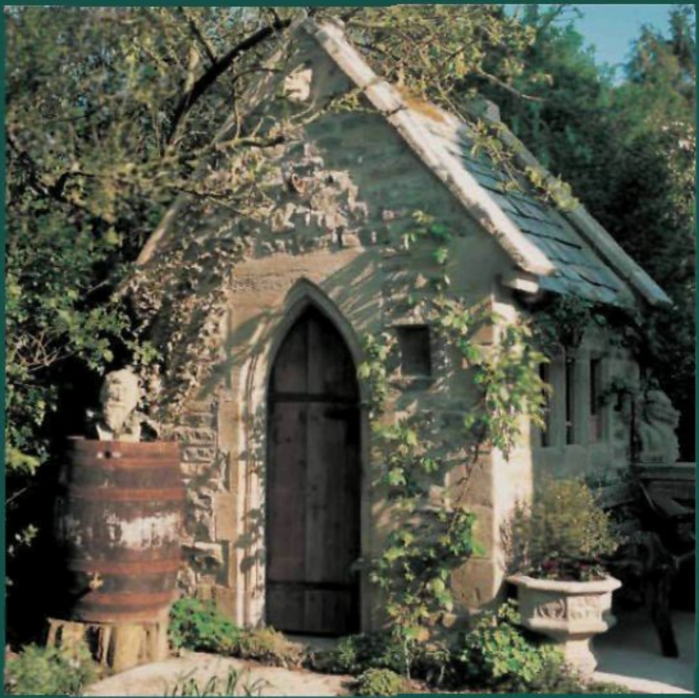
RIGHT PLANT/RIGHT SPACE: Native desert plants may thrive in the city of Phoenix, but look to your own unique region for appropriate native perennials, trees and shrubs that relate the garden to the wider landscape around it.

A PERSONAL VOCABULARY: Invent an individual style in which, as with grammar, each element relates to the whole.

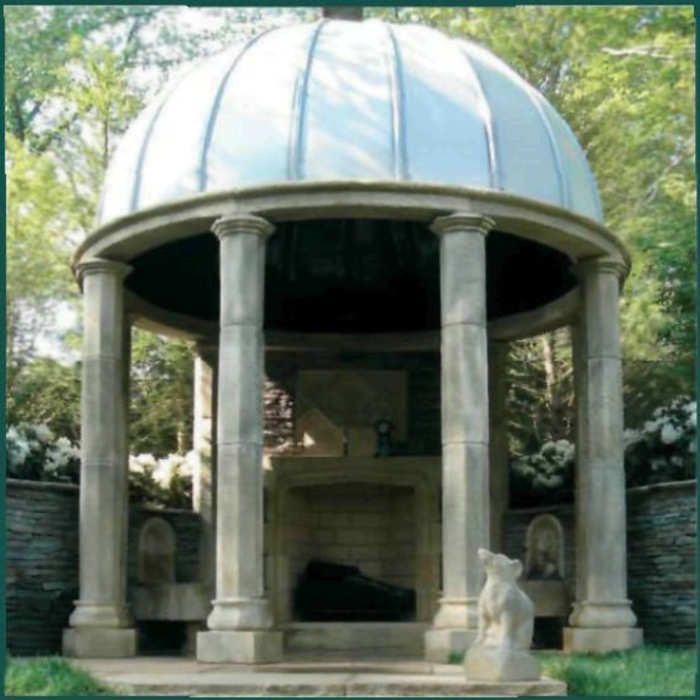




The Courtyard



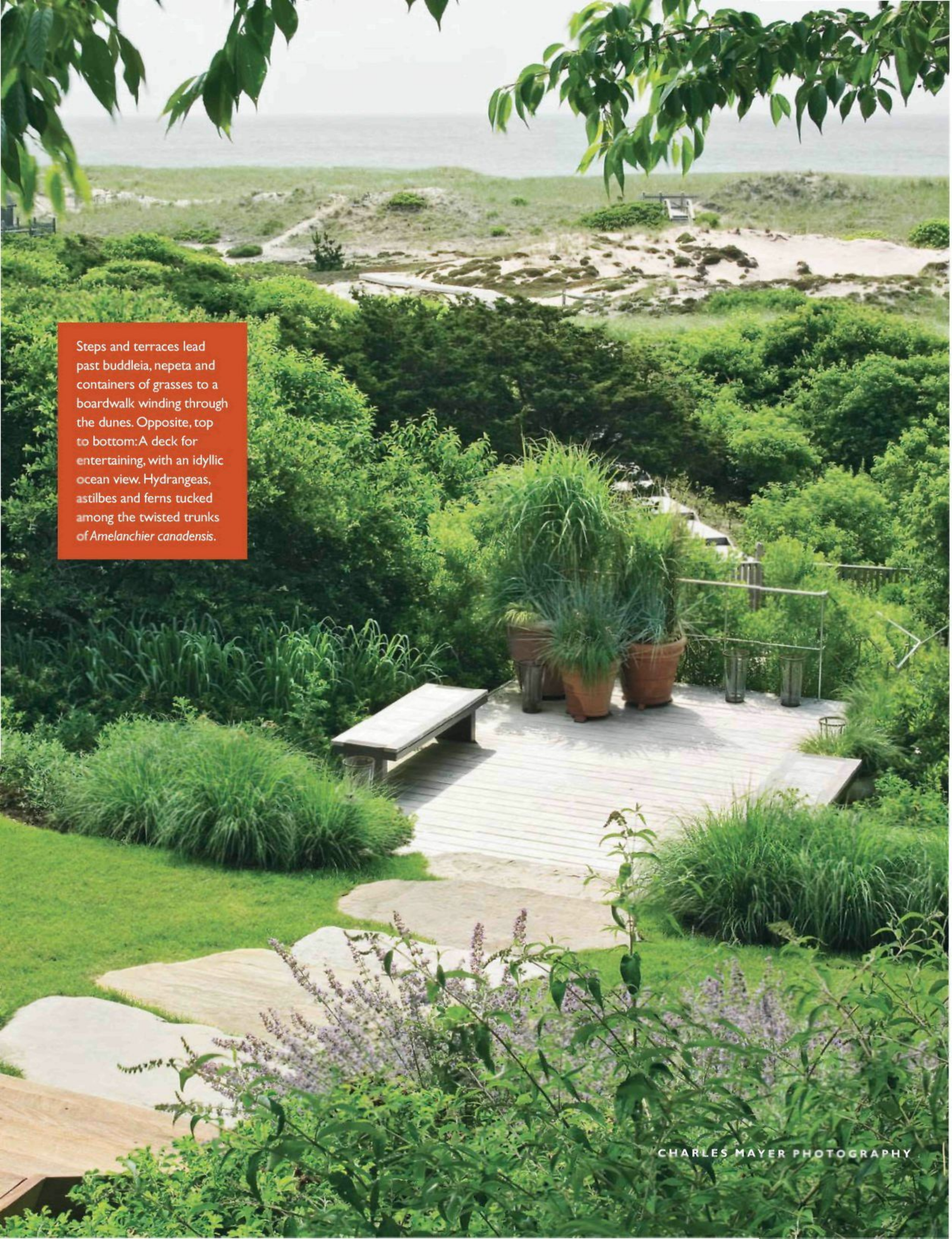
The Potting Shed



The Temple



The Garden Façade



Steps and terraces lead past buddleia, nepeta and containers of grasses to a boardwalk winding through the dunes. Opposite, top to bottom: A deck for entertaining, with an idyllic ocean view. Hydrangeas, astilbes and ferns tucked among the twisted trunks of *Amelanchier canadensis*.

CHARLES MAYER PHOTOGRAPHY



ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

EAST HAMPTON, NEW YORK // EDMUND D. HOLLANDER LANDSCAPE ARCHITECT DESIGN

MARITIME MAGIC

Preserving and enhancing the native landscape brings understated drama to this coastal property

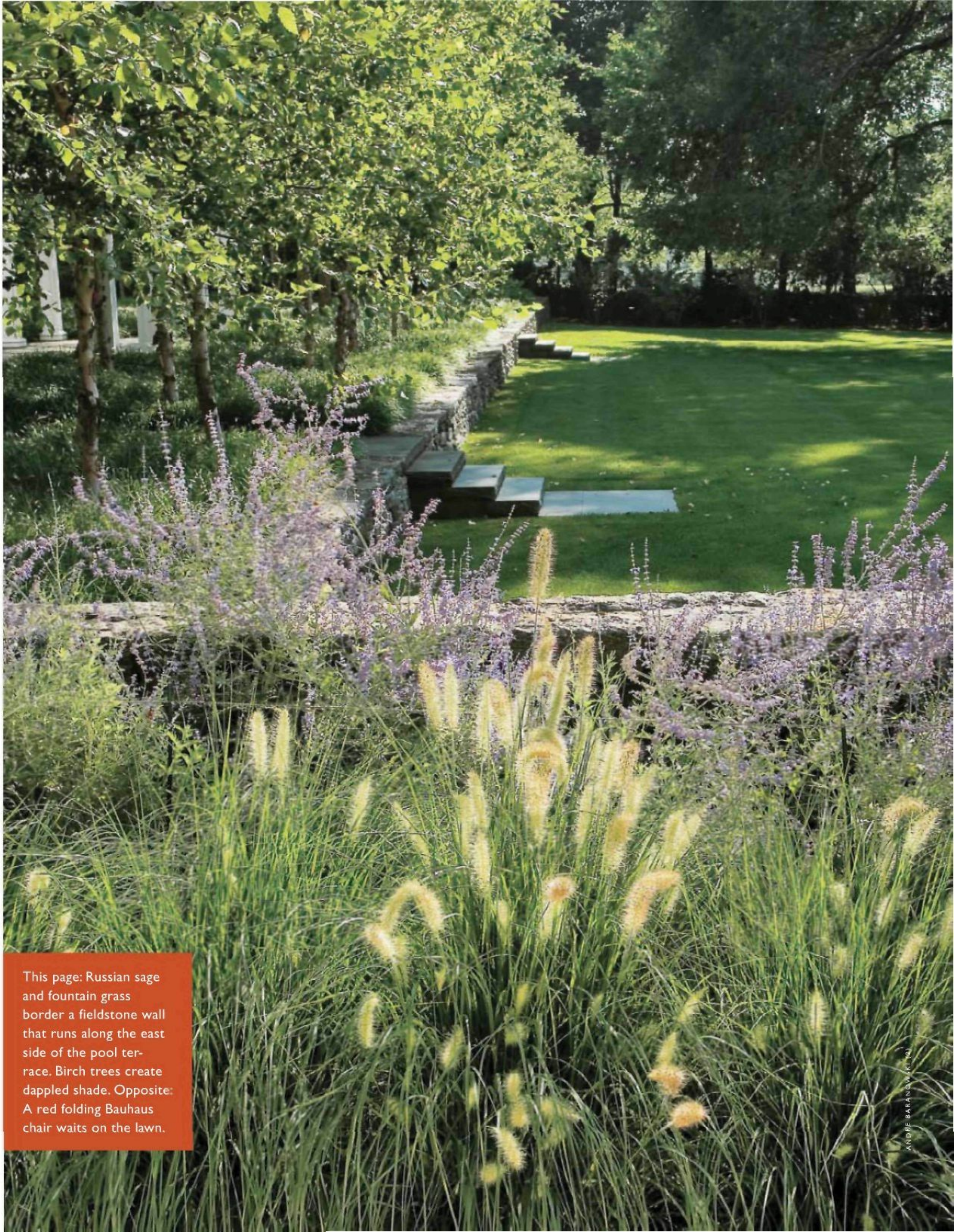


LANDSCAPE ARCHITECT EDMUND HOLLANDER AND THE OWNERS of this East Hampton, New York, property recognized the site as a treasure, but the challenge was, how to polish it? Blessed with a maritime forest filled with native shadblow (*Amelanchier canadensis*) on one side and double dunes several hundred feet wide leading down to the ocean on the other, Hollander peeled away years of overgrowth and created a progression from house to beach. Now cool, shady woods give way to bright, sunny living spaces with ocean views from every vantage point. On the landward side, shads with their wind-sculpted trunks were utilized in situ or transplanted, making room for carefully sited paths, an entry drive and tennis courts, with an elegant understory added of shade lovers like ferns, astilbes and hydrangeas.

On the seaward side the goal was to connect the house to the ocean, achieved by a series of stepped terraces and decks, and a boardwalk winding through the dunes, with the hardscaping, including stone and Ipe wood, becoming less architectural the farther it moved from the contemporary house. Native dune vegetation replaced invasive exotics that had encroached, and a variety of blue and silver plants (tough enough to withstand deer browsing and salt-laden air) were used in beds and planters, complementing the colors of the deep blue sea.—**JENNY ANDREWS**



■ *For more information, call Edmund D. Hollander Landscape Architect Design at 212-473-0620 or see hollanderdesign.com.*



This page: Russian sage and fountain grass border a fieldstone wall that runs along the east side of the pool terrace. Birch trees create dappled shade. Opposite: A red folding Bauhaus chair waits on the lawn.

ANDRE BARANOWSKI (2)





ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

GREENWICH, CONNECTICUT // STEPHEN STIMSON ASSOCIATES



ORDER OF PLAY

A subtle intertwining of function and form creates a restful yet highly active garden

WHEN THE OWNERS OF AN EXISTING 1923 FARMHOUSE IN GREENWICH, Connecticut, asked Stephen Stimson Associates of Falmouth, Massachusetts, to redesign the entire site of their four-acre property, they had already gutted the house and reinvented the interiors in a very contemporary style, and they wanted to extend this vision into the garden. Introduced to Stephen Stimson through their interior designer, the clients spoke of their admiration for the work of Dan Kiley and his very understated, modern aesthetic. Stimson developed a rapport with the clients based on identical aesthetics: a modern sensibility respectful of the regional setting, fine materials and craftsmanship. The landscape design strongly emphasizes formal arrangements and simple solutions.

The plan took shape to create a year-round garden that would form a gracious extension of the house and provide circulation, parking, a swimming pool and spa, basketball court, play lawn, golf putting green, tennis court, tennis court shed and screening for privacy. "But I didn't want the garden to be all about the things," says the client, who has two young children. "You should hardly know

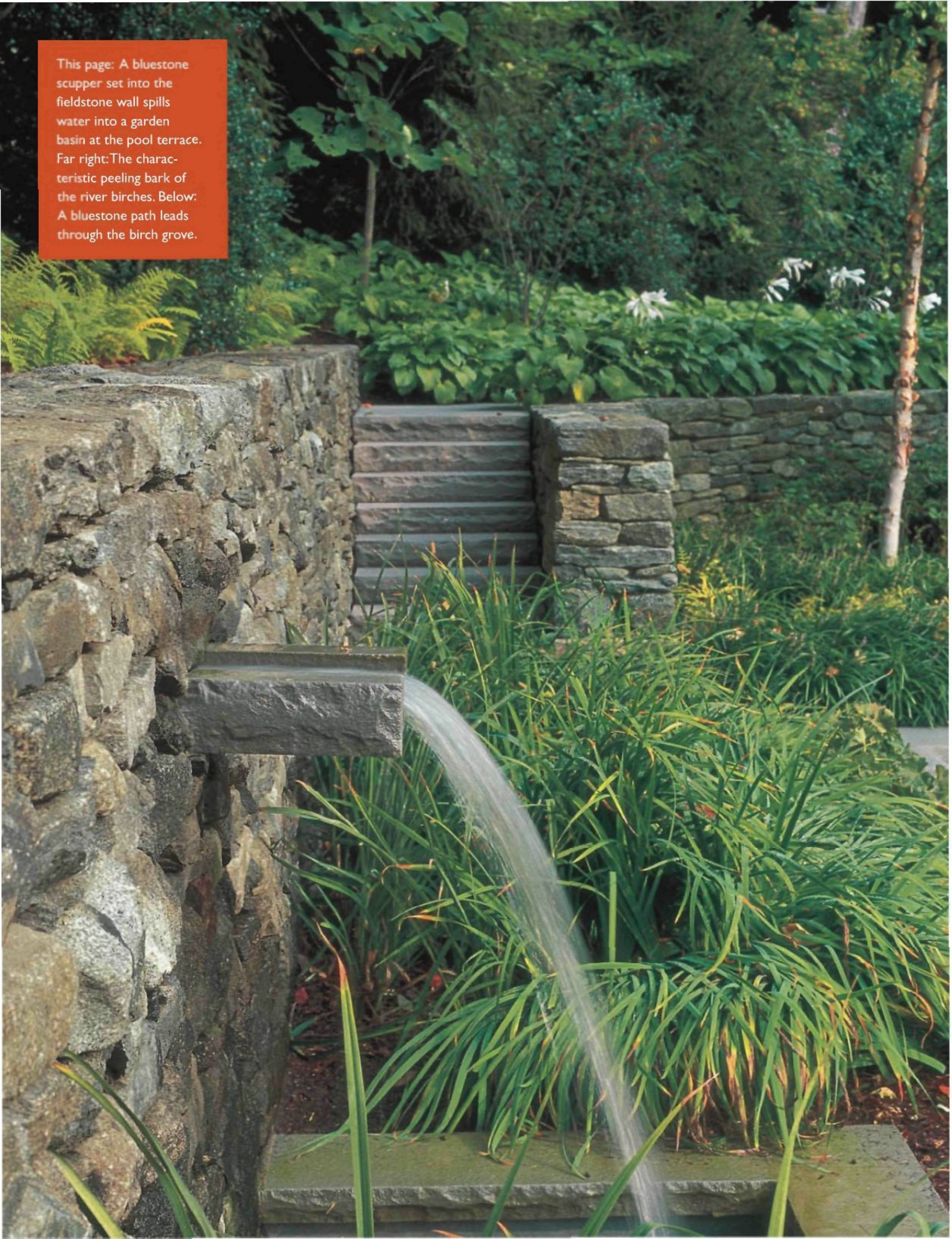
Below left: The entry gate consists of a mahogany frame, bronze pipe, and steel hinges supported by a fieldstone wall. Right: The layering of walls and steps is repeated in the planting—rows of trees and bands of perennials.





CHARLES MAYER (l); JERRY HARPUR (r)





This page: A bluestone scupper set into the fieldstone wall spills water into a garden basin at the pool terrace. Far right: The characteristic peeling bark of the river birches. Below: A bluestone path leads through the birch grove.

JERRY HARPUR (2); ANDRE BARANOWSKI (1)

that they're there. We wanted an understated feeling—and what's great about this garden is there are so many different views, different feelings as you walk around."

Some existing features presented opportunities—a canopy of mature northeast hardwoods along the boundary, a small pond and a wonderful old Chinese elm (*Ulmus parvifolia*) were preserved. In order to make the required number of recreational spaces, Stimson Associates created simple graded planes out of the gently rolling landscape using low stone walls in a series of terraces. A spare palette of plants leaves these spaces for specific functions clear and readable. As Stimson explains: "Our approach to planting is to get more out of less, rather than use a huge variety of plants. The definition of space is clearer when the palette is kept simple." The client likes plants used in linear arrangements, and the configuration of one species per row is used throughout.

Water is an organizing factor in the design. A row of red maples, a bluestone walk and a holly hedge frame the entry court and lead to the front door. Nestled into the ground at the front door of the house, a rectangular fountain pool quietly sends water over a small bluestone weir into an 80-foot-long bluestone runnel. "We felt we needed a distinction between the public and private spaces of the garden," says







The pool house and spa is one of the most heavily used areas of the new garden. The strong geometry of the architecture is softened by groves of trees and plants used in generous linear drifts.

JERRY HARPUR

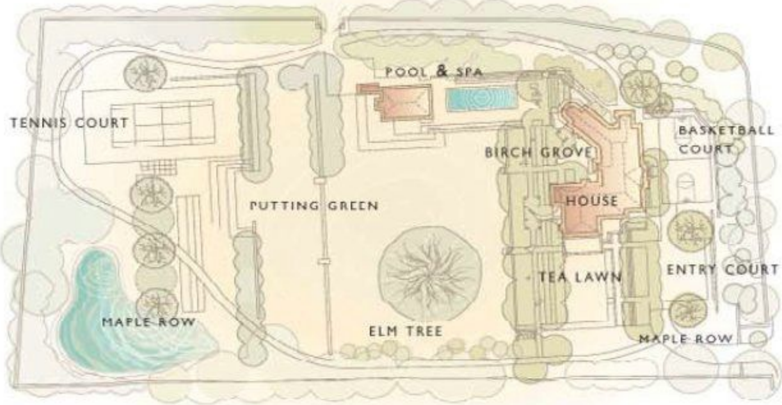


Stimson. "The row of maples and the runnel functions as a defining element. You can cross it via bridges of pavers, but it acts as a threshold between the two domains."

Terraces at the south side of the house provide gathering areas, and there is a tea lawn on the east side. A grove of river birches (*Betula nigra* 'Heritage') shades a dry-laid bluestone walk that runs in an east-west axis parallel to the length of the house. The birch grove's veil of canopy and stems shades the house and forms a foreground for viewing the gardens beyond. For the client this is one of the most successful features: "I enjoy the birch grove—I love standing and looking through it to the water at the far end," she says. The linear grove contains individual trees planted in various sizes and spacing to mimic a woodland's random pattern of growth. The groundcover is a continuous band of liriope with stripes of Spanish bluebells (*Hyacinthoides hispanica*) and cinnamon fern for seasonal color.

As the 2006 ASLA judges commented, this garden is one of "elegant restraint." The relative proportions of plants to hard materials and the precise way in which edges and thresholds are handled are a lesson in creating fluid transitions between indoors and outdoors, and active spaces versus contemplative areas. It's a place of beauty and discovery based on relationships of line, plane and pattern, employing subtle detailing, fine craftsmanship and lush planting.—**JOANNA FORTNAM**

■ *For further information see stephenstimson.com.*



from the designer's notebook

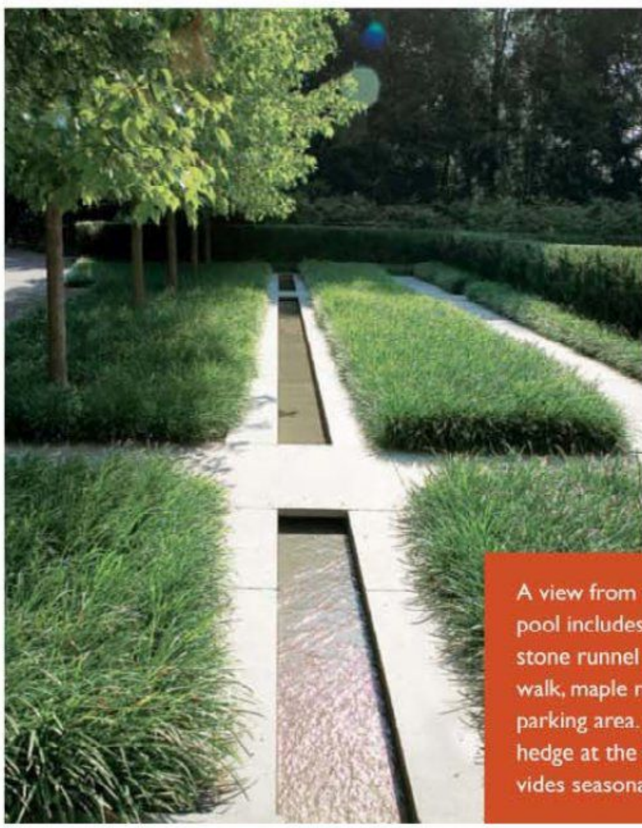
■ **Grade changes are key to absorbing certain elements into a site—at the Greenwich residence the pool was regraded to push it into the slope and create a more compact connection with the house and pool house. "This decision seemed to free up the site," says Stimson.**

■ **"You are led by what you see," says Stimson. Movement through his gardens involves a series of discoveries and surprises that depend on a very subtle handling of pathways and thresholds. The emotional range of a garden—contemplative, active, expansive—depends on these transitional elements.**

■ **Stimson cites the Shaker culture of New England as an influence on his work—corners, intersections, levels and transitions are important matters to be resolved simply and beautifully.**

■ **Growing up on a dairy farm in Massachusetts attuned Stimson to the slow changes that affect the landscape and the way in which functional priorities create a kind of ordered landscape that can be both classic and modern.**

■ **The use of fine, traditional materials—principally stone and wood—links Stimson's work to the historic past of New England, but his sophisticated minimalism avoids pastiche.**



A view from the fountain pool includes the bluestone runnel and entry walk, maple row and parking area. A viburnum hedge at the far end provides seasonal color.

ANDRE BARANOWSKI



ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

DALLAS, TEXAS // MESA DESIGN GROUP LANDSCAPE ARCHITECTURE



SUPER NATURAL

A garden so finely attuned to nature and architecture is rare outside Japan

IT IS HARD TO BELIEVE THAT THIS GARDEN SITS ONE LOT AWAY FROM a busy four-lane street in Highland Park, Texas, a township surrounded by the city of Dallas, and yet still feels quiet.

Mary Ellen Cowan (above), lead landscape architect on the project, worked with the client, architect and interior designer to achieve a dialogue between inside and out that is nevertheless rooted in a "keep it simple" philosophy. "We decided to let the site speak to us and allow the creek to emerge. We didn't want 'look at me' solutions," says Cowan. The House by the Creek, as the designers call it, is a study in subtlety that invites comparison with a Japanese garden.

The client was clear that she wanted a garden to experience, not simply to look at. Generous entertaining spaces surround the house, while the more natural areas down to the creek are for exploring with her grandchildren.

One key design element is the detailing of the hard surfaces. Terraces, stairs, pools and ledges have the warmth of their rich materials: slate from India, Texas limestone and almendrillo wood. As Cowan says: "We used materials from the house at an appropriate scale for outside."—JF

■ *For further information, visit mesadesigngroup.com.*



TIM HURSLEY (2)



Far left: Architectural details of the house are pulled out into the crushed granite parking area to make an integrated landscape. This page: The dining terrace is wrapped on two sides by a negative-edge fountain.



ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

VENICE, CALIFORNIA // MARMOL RADZINER AND ASSOCIATES





TREASURE ISLAND

A raised island terrace is a special attraction in this tiny, efficient garden

LIKE AN ALLURING LITTLE ISLAND, A RAISED GRAVELED TERRACE invites surrounding apartment residents into their cozy communal courtyard. As Ron Radziner (above), design principal in the firm Marmol Radziner, explains: "Usually the garden space is on ground level, but in this garden the main living space is elevated. By creating the podium, it feels like a stage and makes the small space feel more special."

The raised terrace is the appealing heart of a creative landscape design that solved multiple challenges, including tight space and limited sunlight. The area amounted to just 975 square feet of courtyard enclosed by four apartments and a garage. Topped by a teak and stainless-steel dining table, the main terrace is edged with Cor-Ten steel and covered with Barstow Gold ¾-inch gravel. Clean, restrained lines create an uncluttered look that makes the area seem larger than it is.

The plant palette is a soothing gray green, mixing shade-tolerant natives with drought-resistant types for a bold, lush look that actually requires minimal care.—**BILL MARKEN**

For more information, see marmol-radziner.com. Furniture from Marmol Radziner Furniture (marmolradzinerfurniture.com); gate, trellis and edging were custom fabricated by the firm.



Graveled terrace rises from a blue gray groundcover of *Senecio mandraliscae*. Dining table is teak and stainless steel. Left and far left: California wild grape covers a garage wall; *Echeveria agavoides* in pots accents the table.

JOHN ELLIS (3)



ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

VENICE, CALIFORNIA // MARMOL RADZINER AND ASSOCIATES



BENNY CHAN/FOTOWORKS



THE BIG SQUEEZE

So much tightly wedged into a serene but highly used garden on a small narrow lot



PHOTOGRAPHS BY STEVE GUNTHER

Here: The slender pool is just a step away from the open-sided outdoor dining area, with a bedroom on top, in the center of the garden. Opposite: The garden is entered through a secret door amid rows of Carolina cherry laurel.

Along with interesting neighbors and proximity to the beach, living in Venice, California, almost automatically gives you a small lot—and the urge to spend a lot of time outdoors. For their new home, Ron Radziner (of Marmol Radziner and Associates) and Robin Cottle wanted outdoor rooms that worked seamlessly with the indoor spaces and with the modern architectural style of the house, also designed by Marmol Radziner.

The total lot is only about 6,000 square feet, and the outdoor space measures a scant, slim 22 by 130 feet. Marmol Radziner deftly squeezed in a series of outdoor rooms, plus a slender pool. The design emphasizes that the outdoor rooms are full-fledged members of the house. In fact, with no traditional front door to the house, you instead enter from the street by way of a hidden door in a hedge wall that screens off the first garden room. This entry garden is a simple grassy area that acts as an open play area for children.

The outdoor dining room, directly beneath the master





Left: Concrete paving leads from the entry garden along the house to the dining area (right) with its cozy fireplace. Stainless steel and teak table is from Marmol Radziner Furniture's indoor/outdoor line.





An overhead view reveals the geometry of the side yard. The 9-by-31-foot pool echoes the rectangle of the front lawn. Giant liriope fills planters at left. Bamboo (*Bambusa multiplex* 'Golden Goddess') creates a privacy wall.





A sculptural Japanese black pine screens the dining area. Opposite: Lounging area near the pool includes a stainless steel and teak table and a stainless steel and canvas chair, both from Marmol Radziner Furniture.



bedroom, connects conveniently to the kitchen on one side; two sides are open, and the other side holds the outdoor fireplace. The 155-square-foot dining area is the hub of the home, bridging interior rooms, garden and the pool. The paving is colored concrete (Winter Beige by L.M. Scofield). The outdoor fireplace—the only fireplace in the home—adds to the area's drawing power and coziness on cool coastal nights. It has a gas supply, but is designed to burn logs.

The design emphasizes strong lines and restrained use of materials. The geometry of horizontal planes—rectilinear lawn, planting areas, swimming pool—echoes the house and emphasizes connection between house and garden.

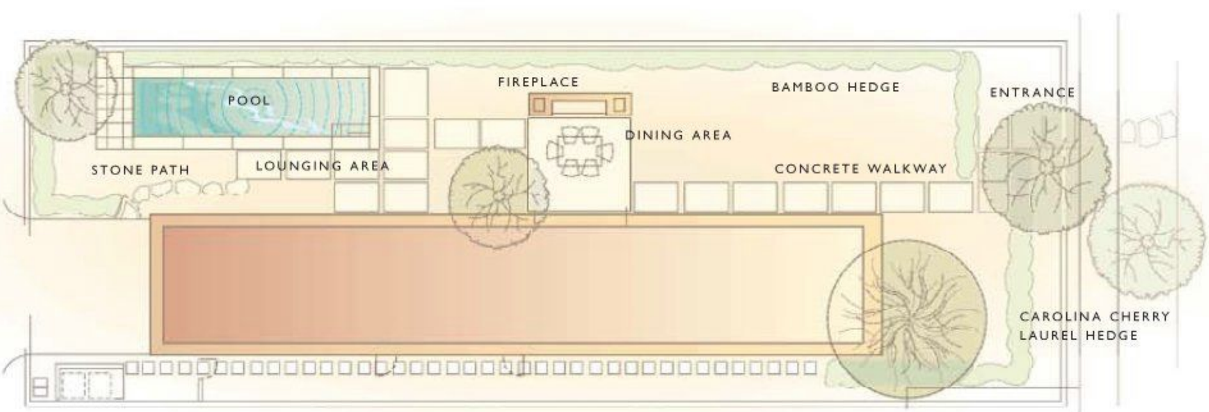
How well has the tight-space design worked for Radziner's family? He says, "The garden really has three main areas—the grassy front entry, the outdoor dining room and the pool in back. A family can flow through the different spaces throughout the day, playing in the front, swimming in the pool, eating lunch in the outdoor dining room. You can really stay outside all day. And as it gets dark, light the outdoor fireplace and eat dinner outside."—**BILL MARKEN**

■ *For further information see marmol-radziner.com.*

designing indoor-outdoor spaces

Ron Radziner offers ideas for designing a house and garden that work seamlessly together—and make the most of a small space.

- **Create a natural flow from indoor room to outdoor room. Make the house and garden seem as one by matching their lines and styles as appropriate.**
- **Employ interior features in exterior situations—as with the outdoor fireplace in this garden.**
- **Make minimal transitions from indoors to outdoors, using similar materials, colors and textures for paving, walls and ceilings.**
- **Lightly break up the lines between indoors and outdoors—as the lone pine near the pool does, almost like a transparent veil.**
- **Use plants to reinforce the house's architecture—as with the bamboo wall screening the pool.**
- **Choose a plant palette that works with the house color. Here, the palette is dark green and monochromatic to complement the cool gray of the building. These are the key plants used: bamboo, ceanothus, coast live oak (*Quercus agrifolia*), liriope, baby's tears, Japanese black pine (*Pinus thunbergii*) and Carolina cherry laurel (*Prunus caroliniana*).**





This page: The outdoor shower is lit from below by a weatherproof fiber-optic system shining through a crack in the fieldstone paving. Opposite, from top: The main path of The Passage ends at a meditation circle with one of three water basins by Birth of Venus Studios; a tall yellow basin is sited in the perennial garden.

PHOTOS: BRIAN VANDEN BRINK





ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

NEW ENGLAND // HORIUCHI SOLIEN INC.



SECOND NATURE

A new translation of the Japanese garden in the wild woods of New England

A LUSH NEW ENGLAND WOODLAND, WITH THE EFFECTS OF GLACIATION still apparent in the rolling topography and massive boulders shouldering through the earth, provides the ideal setting and plenty of inspiration for this subtle reinterpretation of the traditional Japanese tea garden.

The contemporary-style house, originally built over 20 years ago by the current owners who are practicing Buddhists, overlooks a 30-foot-deep kettle hole, a natural land formation created by receding ice millennia ago. The garden, called The Passage, was designed by landscape architecture firm Horiuchi Solien as a series of outdoor spaces encountered along a pathway—entry garden, stream garden, courtyard garden, perennial garden, woodland path and meditation circle—a typical tea garden, or "roji," convention. Along the way garden elements use forms and materials that bring new life to age-old symbols—an illuminated outdoor shower inspired by rice-paper lanterns, stepping stones of bluestone paving and an arbor made from copper pipe.

The surrounding natural landscape serves as a frame, while within the garden, nature is abstracted—a rain catcher funnels water into a basin and ring of pebbles, and concrete water basins, or *tsukubai*, recall the boulders strewn about the site. Though at its heart The Passage represents a spiritual journey, it is also practical, with spaces for everyday activities like dining and bathing, making it a garden that attends to mind, body and soul.—**JENNY ANDREWS**



■ *For more information on Horiuchi Solien Inc., call 508-540-5320.*



ASLA/GARDEN DESIGN RESIDENTIAL AWARD OF HONOR

WASHINGTON // CHARLES ANDERSON LANDSCAPE ARCHITECTURE



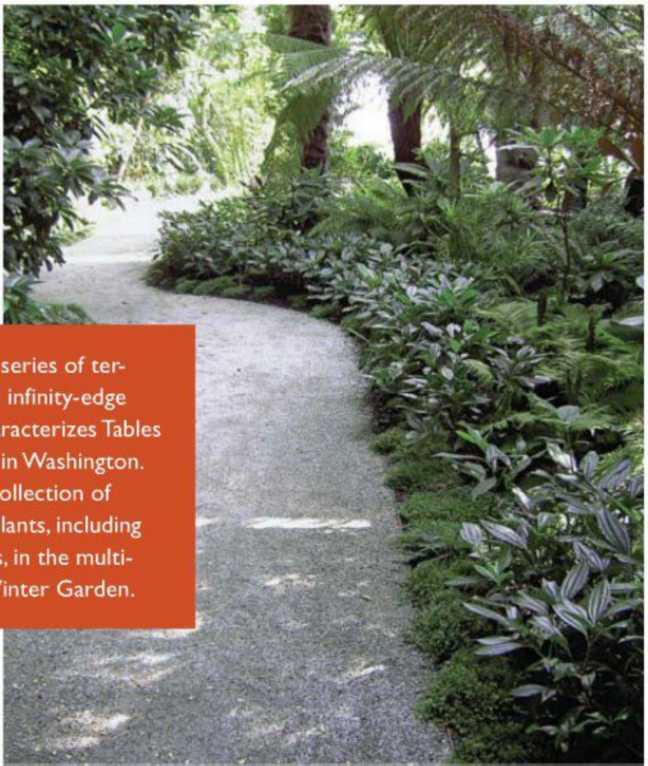
STILL WATERS

Abstract art becomes reality in this Washington garden

INSPIRED BY DE STIJL ARTIST PIET MONDRIAN'S 1915 ILLUSTRATION *Pier and Ocean*, this landscape in Washington state blends the geometric with the organic, the solid, simple lines of modernist style with ephemeral, ever-changing nature.

In Tables of Water, landscape architect Charles Anderson took advantage of the site's location on the shore of Lake Washington to create a seamless connection between interior and exterior spaces, which extends even beyond the garden to the breathtaking natural surroundings. At the front entry, under a canopy of parrotia, a series of outdoor rooms is delineated by boxwood and black bamboo. The stone entry walk continues through the house to a window wall with a view across terraces of black-granite-rimmed infinity-edge pools. The reflections in the flat planes of water blur the line between designed and natural landscapes, and seem to bring the lake right up to the house (designed by architect Jim Olson of Olson Sundberg Kundig Allen Architects).

Two less formal gardens occupy other areas. The Winter Garden has a multi-season collection of ferns, viburnums, rhododendrons, mosses and tropicals, including tree ferns, palms and a wheel tree (*Stenocarpus sinuatus*). The Moon Garden has white flowers and silvery foliage. Bringing nature even closer, green roofs on the house and garage show an appreciation for the land as well as good stewardship.—**JENNY ANDREWS**



Above: A series of terraces and infinity-edge pools characterizes Tables of Water in Washington. Right: A collection of tropical plants, including tree ferns, in the multi-season Winter Garden.

■ *For more information on Charles Anderson Landscape Architecture, call 206-516-4200 or see charlesanderson.com.*

CHARLES ANDERSON LANDSCAPE ARCHITECTURE



HORT Q & A WITH JACK RUTTLE

Hot Heaths

Q *My books say that the hybrid heath* Erica x darleyensis *needs full sun. I considered that good news because I want it for the front of my house, which gets intense sun all day. But at the local nursery, I was told it should get only part sun. Is full sun too much?*—KELLY MEARA, DOWNINGTOWN, PA

A *Erica* x *darleyensis* and the very similar winter heath (*E. carnea*) are full-sun plants, though they will tolerate a little shade. The important thing to remember is they need a soil that is well-drained yet never dry. In dry soils, the necessary sun can burn out the plants, especially during the establishment period.

With showy white, red or pink flowers, heaths make good groundcover shrubs for full-sun, acidic sites in Zones 6 to 7. Above: *Erica carnea* 'December Red'.

The most dangerous season for these shallow-rooted plants in your area is winter. Although they are fully cold-hardy there, they can't get water when the ground freezes, and the sun and wind dry them out. Snow would protect them, but snow cover is by no means dependable in the mid-Atlantic region.

While your site sounds marginal for *E.* x *darleyensis*, it also sounds like you really want to grow it. I think you should go ahead and take a chance. Get several varieties—such as 'Mediterranean Pink', 'Mediterranean White', 'Furzey' and 'Kramer's Rote' (all Zone 6). If they succeed you will have beautiful blooms in late winter and early spring.

Create a special heath bed. Work in a generous amount of peat or compost—to increase your soil's moisture-holding capacity and open up the soil texture. Heaths prefer an acid soil so check the pH; a pH of 6.5 is the upper limit. Make sure the plants get water weekly from spring through fall, and keep them mulched with shredded bark, leaf mold or pine needles. Heaths do not need fertilizing.

I suggest you also plant a few heathers (calluna), heath cousins. Heathers have basically the same needs but are more forgiving of less than ideal conditions. They bloom from late summer into fall, with even better color in December, January and through the winter, when their foliage becomes shades of gold, orange, chartreuse, red and plum.

Q *I am looking for tall evergreen shrubs to enclose my backyard patio. I have tried rhodies and azaleas, but the clay soil does not appear to be suitable. Are there any good alternatives?*—MARY HARDIN, BOWLING GREEN, OH

A There are a couple of dwarf arborvitae, *Thuja occidentalis* 'Holmstrup' and 'DeGroot's Spire', which would work very well for what you want to do. These are both dwarf conifers that grow at less than half the rate of full-sized arborvitae. They are handsome plants, narrow and strongly upright with a pleasing sculptural look.

To make a living screen, space the plants about 2 feet apart. After they have reached

SUSAN A. ROTH



Often seen growing on conservatory walls, creeping fig can also be used outdoors in Zones 8 to 11 to create a tight, flat green covering for walls.

SUSAN A. ROTH

the maximum height you want, prune back the tips once a year in midsummer. Another good choice, especially if deer might be a problem, is the columnar boxwood named *Buxus sempervirens* 'Graham Blandy'. It has beautiful deep green foliage, with a formal look even without shearing. Slow growing, it can take about 20 years to reach 10 feet tall. To achieve a screening effect, choose the largest plants you can locate and set them about 2 feet apart.

Faster-growing choices that also feature beautiful flowers are Japanese andromeda (*Pieris japonica*) and mountain laurel (*Kalmia latifolia*), both distant relatives of rhododendrons and azaleas, though they are not as fussy about the soil. Both have a more spreading form than the arborvitae and boxwood but are more compact than the rhodies. Japanese andromeda blooms in spring with long, graceful clusters of small white flowers; new leaf growth on varieties like 'Mountain Fire' is bright red or bronze. Mountain laurel is native to the eastern United States and blooms in early summer. The wild species type has white flowers, but plant breeders have given newer cultivars colors from soft pink ('Bridesmaid') to dark red ('Firecracker').



Q *I have a gray concrete wall around my house and am looking for a plant that will give it a smooth, green surface. Can you help?*—ROBERT HOLDEN, HONOLULU, HI

A Creeping fig (*Ficus pumila*) is a tropical vine that's just about perfect for what you want to do. It grows quickly and adheres well to masonry of all sorts. The plant has tiny, heart-shaped leaves that lie flat on any surface it grows over. So it will mirror the sharp edges of your wall, creating a formal look with very little pruning.

To maintain a sharp edge at the top or ends of the wall, trim the new shoots monthly. Once the plant matures, it will start to make a different sort of foliage, producing heavier branches that if unchecked will extend horizontally a foot or so. These mature branches have much larger leaves and eventually produce inedible fruit. With electric hedge shears, cut these back close to the surface two to four times a year, leaving just the small juvenile foliage. Also keep an eye on things at ground level. Though this plant strongly prefers climbing walls to creeping on the ground, keep it from spreading onto the soil surface where it will readily take root. Keep it away from buildings where it could quickly climb out of your reach into upper windows and eaves.

Q *My cottage and small front yard face open water. I need a small tree that will soften the lines of the house and screen me from the road but stand up to the wind off the sea.*—NATALIE BEAULIEU, NEWPORT, RI

A Since most of the wind damage to trees and shrubs occurs in winter, I would plant something that naturally drops its leaves in autumn. The paperbark maple (*Acer griseum*) will take many years to reach its mature 30 feet, and the colorful reddish, peeling bark and graceful branches will provide beauty throughout the winter.

The peegee hydrangea (*H. paniculata* 'Grandiflora') becomes a hefty 20-foot-tall shrub but can be easily pruned into a single-stemmed tree form. It's a great seaside plant with magnificent flowers that start white at the end of July and slowly turn to russet by October. The large leaves turn bronze before they drop. The branches can make a top-heavy thicket; to reduce wind pressure, thin out the branches in early winter. This hydrangea blooms on new growth, so the winter pruning won't detract from the flower show. The cultivar 'Tardiva' is one of the best, blooming in September with panicles of white flowers 6 inches or more long. A few newer types of *H. paniculata* on the market are 'Unique' (white flower clusters 16 inches long), 'Pink Diamond' (flowers turn a rich pink) and 'Limelight' (bright green blooms turning to pink in the fall).

For spring flowers, fall fruit and a graceful spreading shape, consider a crab apple, which will grow well in your area. It's important to get a disease-resistant variety like 'Prairie Fire' (which is also salt tolerant), which has pinkish red flowers in spring and tiny dark red fruit in the fall. Serviceberry is another good choice, with good fall color in addition to its attributes of dainty white spring flowers and small purplish black summer fruits. The species *Amelanchier arborea* and *A. laevis*, and the hybrid *A.* x *grandiflora*, are lovely single or multi-stemmed small trees to about 20 feet tall, and there are a number of cultivars available, 'Autumn Brilliance' being one of the most popular.



ANATOMY LESSON

South Italian



AN ELEGANT, CONTEMPORARY TAKE ON THE TOWN COURTYARD GARDEN IS a rare find in the historic district of Charleston, South Carolina, which traditionally runs to the Southern palette of lacy ironwork, brick, and a busting-out-all-over love affair with camellias and boxwood. In this two-year-old project, a collaboration between landscape architect Sheila Wertimer and her property developer clients Beth and David Simmons, the brand-new house was built along lines that conform to local architectural traditions, but in the garden a modern Italian/European sensibility prevails.

Everyone involved had worked together before, so they could rely on a well-understood shorthand. Wertimer knew that fine-quality materials, for both hardscape and planting,



Top left: Vintage metalwork furniture brings an elegant touch of *la dolce vita* to the terrace. Left: A long, shady, French-limestone walkway into the courtyard, lined with London plane trees and underplanted with autumn ferns, terminates in the refreshing sight of sunlight and water.

ROGER FOLEY (3)



SPACE SAVER

A carefully organized circulation and clean, contemporary lines help to give the impression of space in this compact rear courtyard garden. The color of the brand-new house was chosen by client Beth Simmons to match old Italian villas seen on her travels.

PRIVATE VIEW

In a residential area like historic Charleston, where the old town houses sit cheek by jowl, privacy can be an issue. The raised hedge of Japanese timber bamboo takes up very little space but provides screening from overlooking properties around the courtyard.

SUN FLAVORS

Giant handmade terra-cotta pots from Tuscany add volume and color to the courtyard. Filled with standard citrus trees and underplanted with trailing rosemary, they bring authentic Mediterranean flavors into this sunny outdoor living space.

FINISH FIRST

High-quality materials and custom details were used throughout—French limestone for the walkway and lower patio, imported vintage French terra-cotta tiles for the seating terrace. Copper gas lights by Yancy Lighting of Charleston flank the house wall.



Right: Vintage '50s furniture sourced in Palm Beach, Florida. Below: Layers of texture—creeping fig, Japanese timber bamboo and Chinese fan palm. Below left: The elegant gateway from the street features fine metalwork based on an old Italian pattern Beth Simmons saw in Florence.





were high on the agenda. An elaborate historical pastiche and complicated details were not. "We purposefully decided to use a narrow palette of plants and therefore use them with real strength," explains Wertimer. The first sign of this strategy is right up front—the entry to the garden from the street brings the visitor along a shady, French-limestone walkway lined with pollarded London plane trees (*Platanus* x *hispanica*), specifically requested by Beth Simmons who had admired them in European cities. The trees are underplanted with a single groundcover of lush autumn ferns (*Dryopteris erythrosora*). The 60-foot walk arrives in an enclosed space of quite a different character—a sunny open courtyard at the back of the house, about 40 by 40 feet, with a pool, a seating

ROGER FOLEY (3)

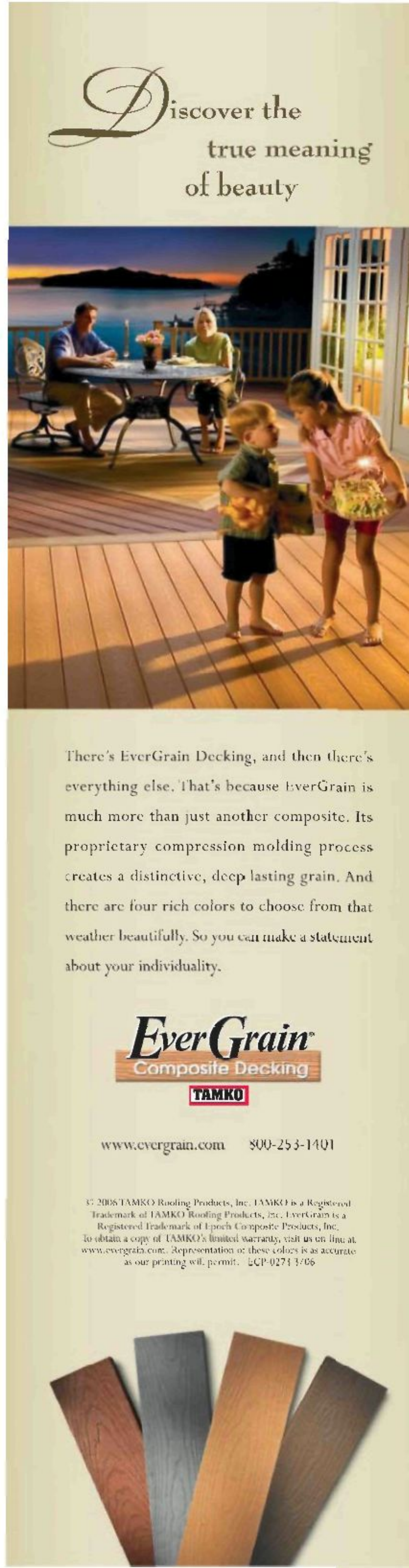


terrace of old French terra-cotta tiles and a guesthouse beyond the pool.

The original brick boundary walls on each side of the garden provide privacy at head height, but to counteract the overlook from neighboring houses, Wertimer used one of Beth Simmons' favorite plants—Japanese timber bamboo (*Phyllostachys bambusoides*). The bamboo is trimmed into a raised screen—the long, flexible stems, which reach up to 15 feet high, are stripped of their lower leaves to reveal the yellowish jointed stems, but the lush foliage above the wall is left, like fluffy brush heads, to provide light cover and an overall softening effect. To prevent the notoriously invasive bamboo from running, Wertimer contained it in deep sheet-metal boxes. Chinese fan palm (*Livistona chinensis*) at the foot of the bamboo provides an exotic texture at ground level.

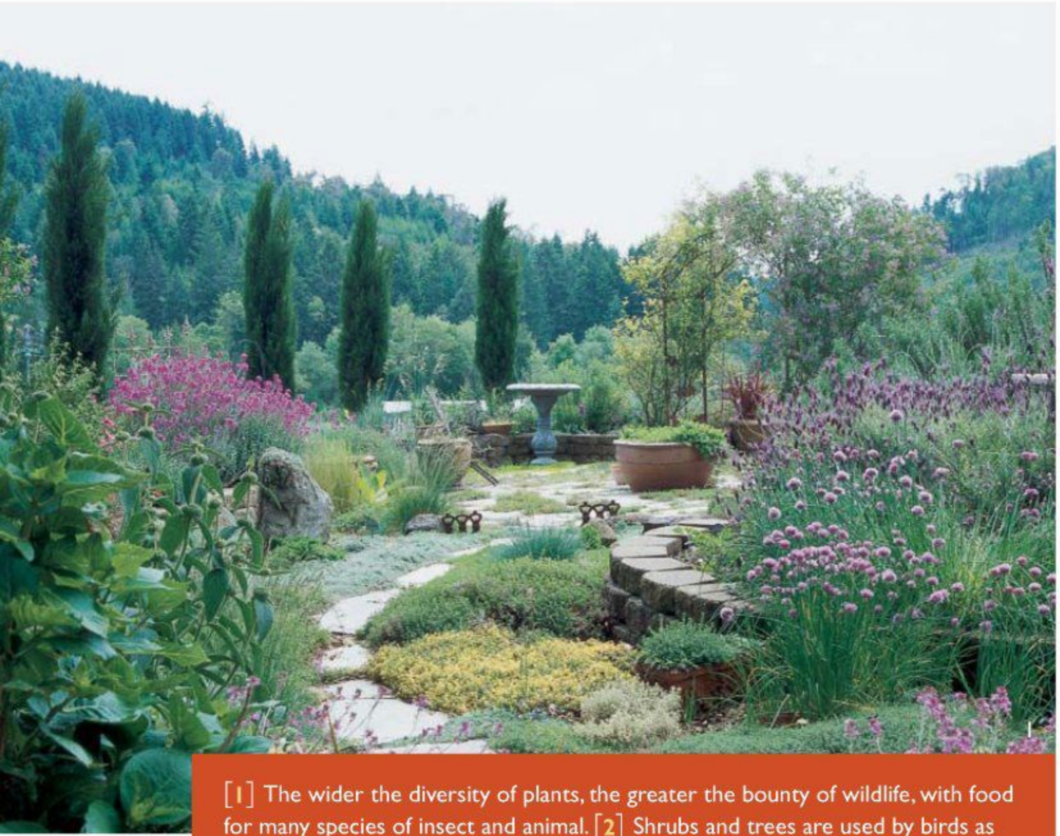
So refined it's barely there, the wrought-metal furniture on the terra-cotta terrace dates from the '50s and was sourced by Beth Simmons in Palm Beach, Florida. It makes a conscious nod to the fine tracery of the metalwork balconies that run the width of the main house and guesthouse. Finally, enormous handmade Italian terra-cotta pots placed poolside are planted with standard citrus trees and rosemary to add yet another dimension of texture and interest to this spare yet richly detailed space.—**JOANNA FORTNAM**

For further information on landscape architect Sheila Wertimer, e-mail sheila@swlandarch.com. For Yancy Lighting visit yancylighting.com.



LANDSCAPE SOLUTIONS

Taking Flight



[1] The wider the diversity of plants, the greater the bounty of wildlife, with food for many species of insect and animal. [2] Shrubs and trees are used by birds as nesting sites and lend protection from extreme weather and hungry predators. [3] One of the most important elements in a wildlife garden is water. A shallow pool, a trickling stream or a simple birdbath will do the trick. For butterflies, create a damp place for them to drink, an activity quaintly called "puddling."

CERTAIN ELEMENTS ARE ESSENTIAL TO CREATING a garden that engages every sense. Among the most fundamental are strategically placed hardscape, artfully arranged plantings and just the right infusion of garden accessories. But I discovered long ago that even a well-planned garden is left wanting without the sights, sounds and motion that only wildlife can bring.

Birds, butterflies and other creatures not only add a new dimension of color and interest, they bring harmony to the garden and are essential to the ecology of the landscape. The pure enjoyment of watching wildlife in our kitchen garden was something my husband Rick and I had experienced daily. The only downside was that this garden was never visible from inside our home. So four years ago, when we were finally able to tackle the 40-by-60-foot barren patch of gravel and weeds in front of our house, attracting wildlife was a high priority.

Our goal was to create an area where we could entertain and relax in a "nature-scaped" garden that was both visually pleasing and also somewhat unexpected, differing from the woodland gardens so common in the Pacific Northwest. Culinary herbs within easy reach of the kitchen and a low-maintenance landscape were





RICK WETHERBEE (3)

also musts. Inspired by a vacation we took years earlier to the Italian countryside, we knew a courtyard garden flourishing with wildlife-friendly Mediterranean plants was the perfect, out-of-the-ordinary choice.

I fervently began researching Mediterranean plantings that would be appealing to us but not to our native deer. Fortunately, all my favorite culinary herbs rated high in that regard—thyme, rosemary, sage, oregano and marjoram, along with chives, lemon verbena, lavender and dianthus. A native oak was left on the outskirts of the garden to provide shelter for birds as well as food and nesting sites for a variety of wildlife. The blooms of wallflower, catmint, verbena, scented geraniums and many of the other annuals and perennials would provide nectar for hummingbirds, butterflies and other beneficial insects, while seed heads, berries, insects and bird feeders filled with black-oil sunflower seeds set a bountiful feast for a variety of birds.

Raised beds were a must since the ground beneath the gravel was hard-packed and difficult to work. Ambience was also key as I was striving for a careful balance between formal and relaxed. The solution was to design raised beds with free-flowing curves while using other elements to lend a sense of formality: a flagstone courtyard and walkway (which also serve as basking stones for butterflies), five columnar Italian blue cypresses alluding to architectural pillars, container plantings that include topiaries, steps leading down the hillside, and a lion's head fountain with a water basin to be frequented by a host of insects and birds.

The result has a connecting thread of relaxed sophistication that provides a synergistic balance between the designed garden and the natural landscape. The outcome has exceeded our expectations, both for its engaging beauty and for the diversity of wildlife it attracts.—**KRIS WETHERBEE**

Kris Wetherbee is author of Attracting Birds, Butterflies & Other Winged Wonders to Your Backyard *(Sterling Publishing, 2005). For more information, visit kriswetherbee.com.*

Order *free advertiser information* here

These GARDEN DESIGN advertisers invite you to request additional information about their products and services. Tap into these essential resources today—simply fill out and return the attached card to us, and we'll handle the rest for you. For faster service, fax toll-free to **888-847-6035** or visit **www.gardendesign.com/readerresource**

ART ACCENTS/ANTIQUES 900

01 Campo De Fiori
Uncommon home and garden – Naturally mossed terra cotta planters, and stone, exceptional outdoor lighting.

02 Counterbalance Pottery
Magnificent focal points for gardens, decks and outdoor living spaces, hand thrown, starting at 33 inches.

03 Gary Price Studios Inc.
Sculpture that creates a focal point, enhancing nature's glory

04 H. Potter
Distinctive home and garden accents with continual trend setting items that do not go unnoticed.

05 Kenneth Lynch & Sons
An industry leader in providing site furnishings including statuary and fountains in cast stone, lead and bronze, weathervanes, sundials, park benches and topiary.

06 La Sorgente Glass Studio
NightOrbs™ magically transform indoor or outdoor space with the beauty and glow of hand-blown glass.

07 Olivia Smith Designs
Featuring fine art and outdoor sculptures

08 Roger DiTarando
Roger Ditarando Has been creating metal sculpture for over 30 years. His unique work, always reflective of nature, adorns gardens, houses, and museums.

09 Stone Forest
Functional sculpture for the garden and bath, hand-crafted in stone, copper and bronze.

10 Tuscan Imports Inc.
Frost proof Italian terra cotta

DECKING/PAVERS/TILE 902

11 Evergrain Decking, from TAMKO
Evergrain Decking, from TAMKO is created through a compression molding process, producing a deep grain.

12 Redwood Stone
Redwood Stone is a collection of architectural and garden ornaments, water features and curiosities; inspired by traditional English stonemasonry.

HOME FURNISHINGS 904

13 EMU Americas LLC
Furniture that is designed to provide comfort and relaxation, enhancing the ambiance of your Patio

14 Janus et Cie
JANUS et Cie offers the best in lifestyle furnishings, each piece a superior example of design and craftsmanship. The best furniture to sun in, dine on or simply look at…indoors or out™!

15 Timberlane Woodcrafters Inc.
The world's finest shutters, custom built from premium western red cedar. Request our free catalog today.

16 Veneman Collections
Veneman has a strong history of transforming raw materials into unusually artful, yet comfortable, high quality and easy–to–maintain fine furniture.

PLANT & GARDEN PRODUCTS 906

17 Bartlett Tree Expert Company
For all your tree and shrub care needs, call the experts Bartlett Tree Company

18 Benner's Gardens Inc.
Virtually invisible deer fencing systems

19 Bluestone Perennials
Specialists in growing and shipping fine perennials for over 34 years.

20 Cricket Hill Garden
Peony specialists – order for Fall planting or early Spring. Grows in zones 4 – 9. Free Catalog.

21 David Austin Roses
An entirely new breed of roses which blend the opulent, romantic beauty of the Old Roses with the disease resistance and repeat flowering of Modern Roses.

22 Encore Azaleas
Our Azaleas bloom in spring, summer and fall. You'll love them! Available in 23 varieties

23 EnvyLawn
EnvyLawn is a premium synthetic lawn system that looks and feels natural year round.

24 Estate Gardens by ValleyCrest
Full-service landscape architecture, construction and maintenance for Southern California's most discerning homeowners.

25 Lee Valley Tools Ltd.
Suppliers of top-quality innovative, unique and hard-to-find gardening tools and accessories.

26 Monrovia Nursery Co.
Monrovia Style… Setting trends and creating distinctive gardens one plant at a time.

27 Paradise Water Gardenw
If it grows in water…we have it! Send for a 90 page free catalog and guide to Water Gardening.

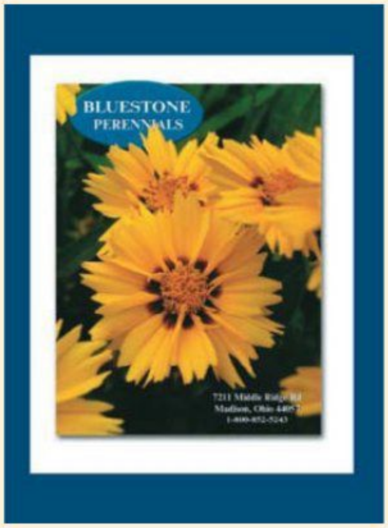
28 Timber Press, Inc.
Send for a free catalog from the world's leading garden book publisher.

29 White Flower Farm
Shop for great holiday gift ideas – stunning Amaryllis, fresh greens for decorating, gift certificates, and more.

POOL/SPA/WATER FEATURE 907

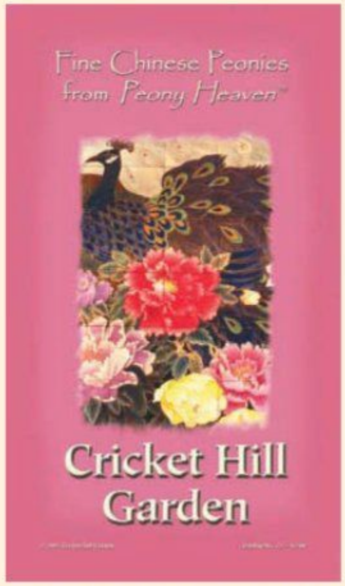
30 Cover- Pools
Thanks to Cover- Pools automatic safety pool cover, this pool has reduced the risk of drowning and saves up to 70% on heat, chemicals, water, and operating costs.

31 Sundance Spas Inc.
Sundance Spas, Inc. is the largest manufacturer of the most technologically advanced acrylic spas in the world, devoted to improving people's health through hydrotherapy.



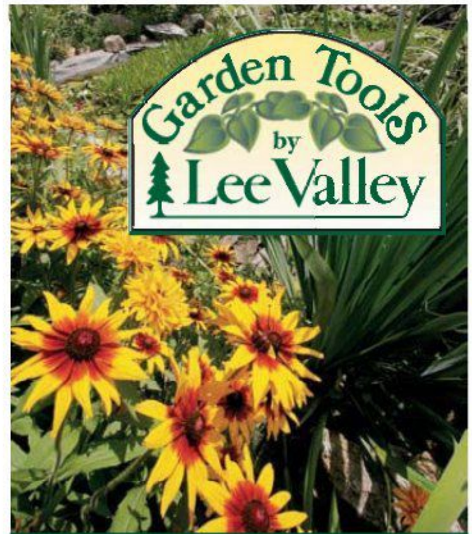
BLUESTONE PERENNIALS

Specialists in growing and shipping fine perennials for over 34 years! Our family business offers over 1000 varieties including herbs, grasses, ground covers and shrubs, plus information on care and growing. Gift certificates and pre-planned gardens also available. Known for our outstanding customer service and the best searchable plant database on the web. Request your free color catalog today at 1-800-852-5243 or www.bluestoneperennials.com.



CRICKET HILL GARDEN

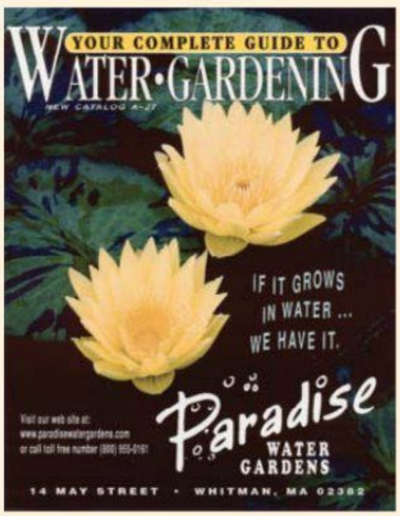
We love peonies, especially Chinese tree peonies. Let our experience guide you to the best fragrance, forms, and colors for zones 4 - 9. Behold these magnificent flowers in bloom and understand why these woody shrubs have been prized in China for 1400 years. Online at www.treepeony.com or call for our free 24-page color catalog, 1-860-283-1042. Cricket Hill Garden, 670 Walnut Hill Rd., Thomaston, Connecticut 06787



FREE CATALOG

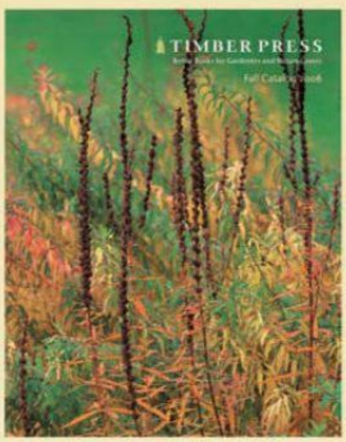
Unique, high-quality, hard-to-find garden tools.

1-800-683-8170
www.leevalley.com



PARADISE WATER GARDENS

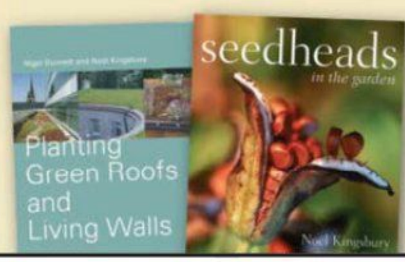
Send for our 90 page Free Catalog and Guide to Water Gardening. Call 1-800-955-0161 for Free catalog. Website: www.paradisewatergardens.com. Email: pstetson@paradisewatergardens.com

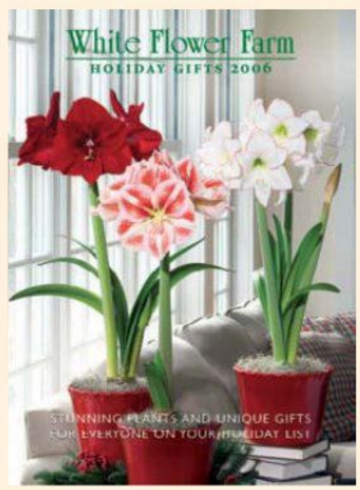


TIMBER PRESS

For the world's most authoritative books on landscape design and sustainable gardening.

FREE CATALOG
www.timberpress.com/rdgd
800-327-5680





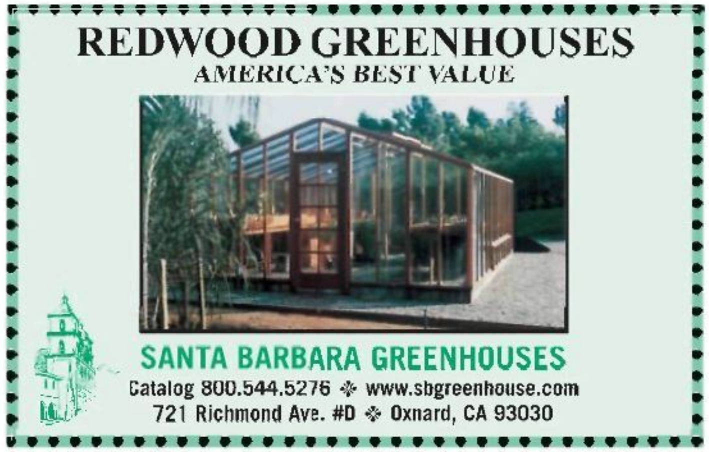
WHITE FLOWER FARM

Shop **whiteflowerfarm.com** for great holiday gift ideas—stunning Amaryllis, fresh wreaths and greens for decorating indoors and out, gift certificates, plus fragrant houseplants and spring bulb collections that we'll deliver monthly. Satisfaction guaranteed. Request a catalogue at whiteflowerfarm.com or call 800-475-0148. Mention source code 63047.

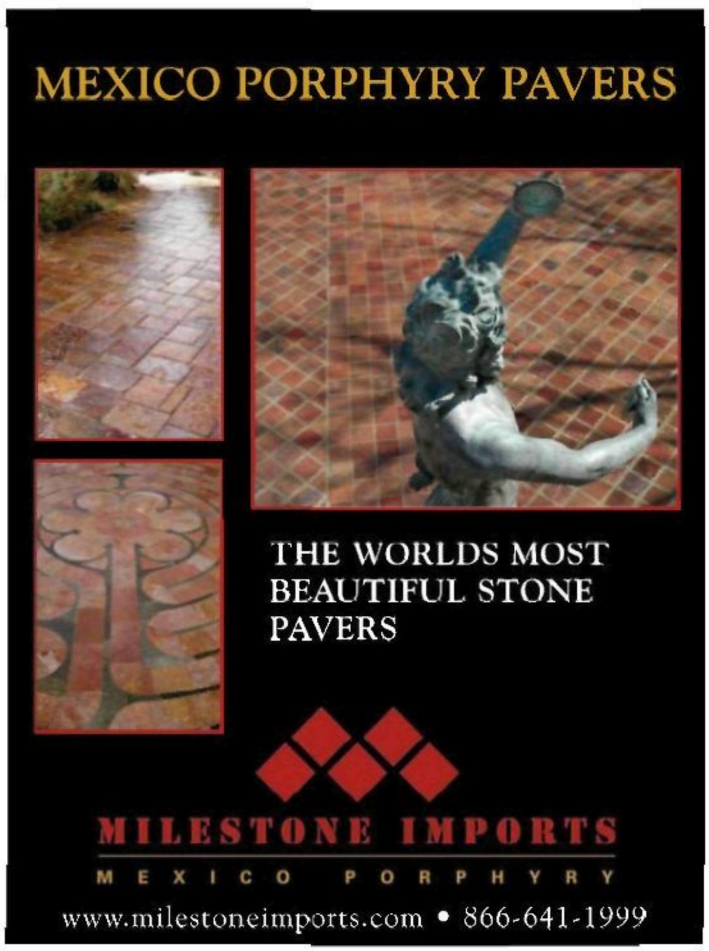






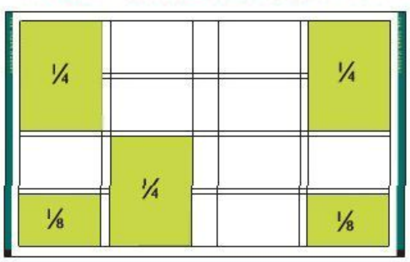






THE GREEN MARKET

A complete resource to unique products, services and information for the discerning exterior designer. Display 1/8 page or 1/4 page, four-color ads are available as shown below.



Contact Laurie Sanders
407-571-4541
laurie.sanders@worldpub.net
www.gardendesignmag.com


Improving Your Skills, Expanding Your Vision
CALIFORNIA SCHOOL OF GARDEN DESIGN
The California School of Garden Design offers challenging, professional instruction over a two month period, to fit your busy schedule.
• We teach you the drafting skills you'll need to design
• "Hands-on" real-life projects
• Learn to make quality presentations to clients
Call us or visit our website for more information and an application
(530) 885 1625
www.csgdesign.net
Robert Littlepage
Director


Charleston Gardens
HOME AND GARDEN COLLECTION
FREE Catalog
CALL 1-800 469-0118
www.charlestongardens.com


A Whole Family of Turf Solutions
Whether you need turf for playgrounds, landscaping, or sports fields, Challenger Industries has a solution for you. When it comes to the synthetic turf market, we've got you covered.
To find out more about our line of quality products, visit www.challengerind.com, or call 1-800-334-8873.
Challenger Industries, Inc.
Certified Member of Synthetic Turf Council
EnvyLawn
Pioneering Synthetic Lawn Systems


"Best vacation we've had in years...
we loved The Villas & Gardens of Italy – gorgeous gardens, lovely hotels, outstanding restaurants. Many thanks!" Bill & Susan Howard, San Diego
Visit the Gardens of Europe
with Lucas & Randall
The finest gardens of Italy, France and England, fascinating historical sites, small hotels and superb dining. First-class tours with small groups. Please call for a catalogue:
800-505-2505 or LucasandRandall.com


PROFESSIONAL GARDEN POND PRODUCTS
superior-quality products
expert technical support
competitive prices
• Our Butyl and EPDM pond liners are safe for aquatic life, conform well to curves, remain flexible in cold weather, and withstand long-term exposure to sunlight.
• Our unique underliner fabric replaces sand bedding and protects liners from puncture both from above and below.
• Our energy-efficient submersible and external pumps cost less to operate than other pond pumps.
• Our reliable filters, pre-filters, aerators, and ultraviolet clarifiers keep ponds of any size crystal clear with minimum effort.
Resource Conservation Technology Inc 800-477-7724 www.pondtechnology.com


In the Garden Wear Foxgloves
Get Results!
FOXGLOVES
888.322.4450
foxglovesgardengloves.com


Free Catalog
Nurturing Natives.
Seedlings, Transplants, Potted Liners.
Musser Forests, Inc.
www.musserforests.com
1-800-643-8319



Abandoned Art A couple of art lovers who restored an 18th-century hunting lodge in the Gard region of France turned to Pascal Cribier and Lionel Guibert for an inventive re-creation of its abandoned park. The duo created a series of spaces connected by a layout of long perspectives and right angles. In the distance a formal grove of standard privets is underplanted with uncommon narcissus. In the foreground riotous drifts of dry garden species are separated by undulating concrete slabs reminiscent of an old Roman highway. The spiky leaves of wild gladiolus between paving slabs are a tell-tale sign of subtle artistry.—JF *From* New Gardens in Provence *by Louisa Jones, photographs by Bruno Suet (Stewart, Tabori & Chang, 272 pages, $50).*



TEAMING UP TO SAVE AMERICA'S

HEROES *of* HORTICULTURE

The Cultural Landscape Foundation and *Garden Design* call for nominations

LANDSLIDE 2007

Do you know a significant tree, orchard, park planting or other horticultural feature that has survived against all odds, miraculously demonstrating its ability to stand steadfast in the face of natural and cultural challenges? To honor and help preserve our nation's priceless horticultural heritage, the Cultural Landscape Foundation and *Garden Design* magazine present the second annual Landslide List—*Heroes of Horticulture.*

What is a Hero of Horticulture? A sentinel tree can be a living witness or reminder that commands the same admiration that our culture bestows upon a brilliant artist, poet or scholar. A significant horticultural feature may be associated with an important person, or it may gain its value from its affiliation with an event that shaped the life of a community or a culture. It may be a tree, a collection of trees such as a formal parkway planting, or a special planting composition. It may be formal, informal, ornamental or vernacular.

The Cultural Landscape Foundation (TCLF), established in 1998, is the only not-for-profit foundation in America dedicated to increasing the public's awareness of the important legacy of cultural landscapes and to helping save them for the future. This is TCLF's second consecutive year partnering with *Garden Design*.

Charles Birnbaum, TCLF founder, says, "If we truly aspire to understand our relationship with the land, then the ornamental, social, economic and functional expressions of individual plants and plant groupings deserve serious interpretation, preservation and management. These include allees, hedges, bosks, orchards, foundation plantings or thematic collections — the plants that define where our country has been and where it is going."

If you would like to nominate a Hero of Horticulture or learn more about Landslide, follow the Landslide link at tclf.org. The deadline for applications is April 15, 2007.

MasterCard



A PRICELESS MOMENT AT CAROLINA HERRERA

no: $0
no: $0
no: $0
no: $0
no: $0
no: $0
the perfect dress: $5,990

priceless.com